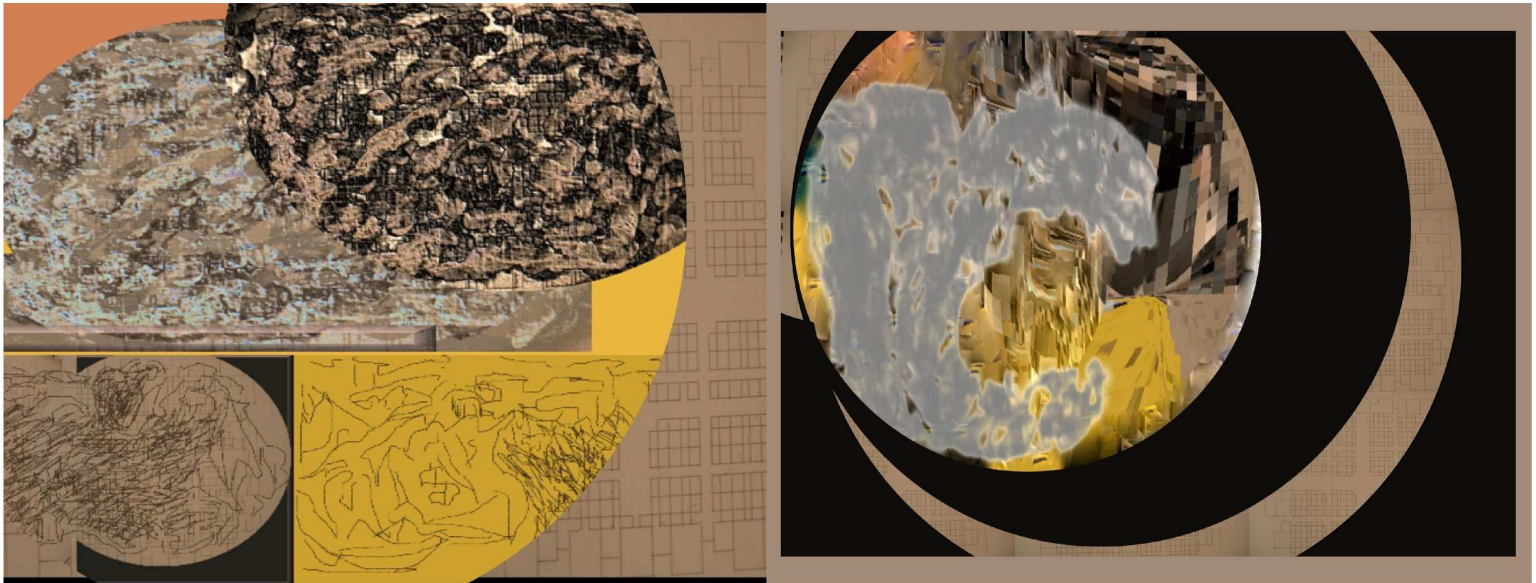


M->Orphic Arrows Cyber Drawing Journal

April-May 2015

Edwin VanGorder



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Texts and Videos

Texts

Drawing Phenomenae Between Simualcrae and Parallelism
Fragment Aphorisms Architext
500 Dwgs VVG
Managing Paradise
Brk Mortar Virtual Sketchbook
Pattern Block
Philosophical Sketchbook
The Rhizome Challenge
VanGorder's VanGorders 19

Videos

Crater House and Sunken Gardens Community
Cyber Drawing Anti-Tableau
Krater Crater

Project Headings

Mediterranean Journal of Philosophy: Motion sensor of media as relating movement in mind
and matter to pre and post-Philosophy

Wong- Eventa Aesthetics: Art Etymology toward Orphism

DRN Archive books-videos-articles

Nonsite.org - Language in Topological Rhetorics Displacing Nominilist Critique to Thought Experiment

Journal 2

Themes for Rhizome:

Brk mortar virtual sketchbook fragments and selections

Grey drawings –dust raising

Morphemes series (develop)

Selections from Vangorders VanGorders

Selections from Philosophical notebook(i.e. etymologies)

Gao and Cao series (doppelganger theme)

Krater Crater(motion sensor and surveillance- Archilovers)

Make a Journal Series :Invitational Rhetoric of works in progress

LegerDemain (skill use of ones hands in conjuring skills tricks- deceit)..= Imaging Series

Note Rhizome Challenge: use this book and it is based on files in 86-87 + the skins or Fragments file that is ongoing per current file.(transport each time)

Interactive:

Create article for Mandy Suzanne Wong -> Eventa Aesthetics forum

As model for article for Mediterranean Journal of Philosophy

Create contacts with Seaman Group...

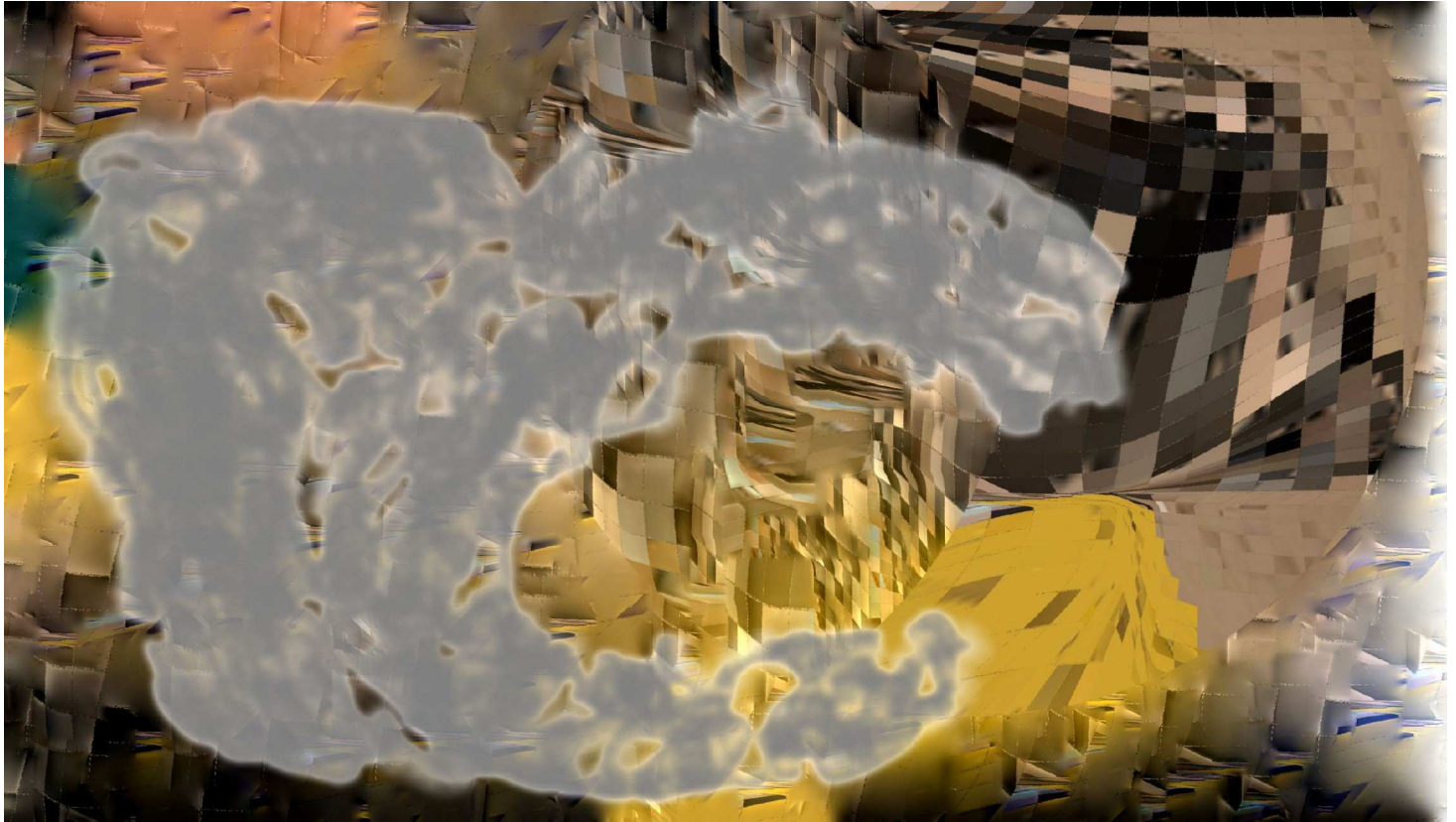
Begin Rhizome curating and follow up = Institutional Critique w. Tracy

DRN: books videos , articles

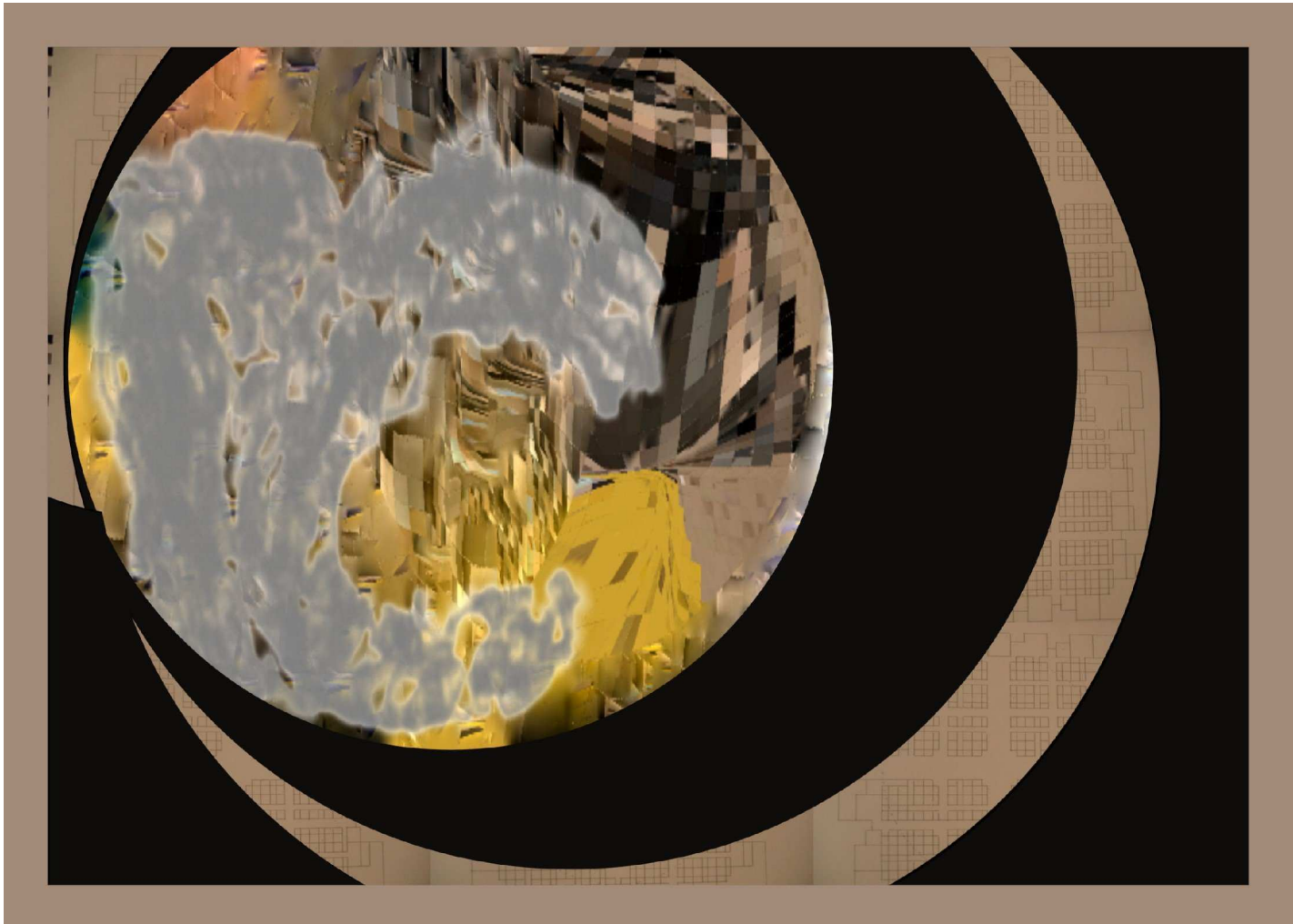
Double Hermeneutics: Warhol-Morandi/Gao-Cao



The drawing functions are mapping the drawings traverse-travois and travails through the cyber sleeve: is a counter part to "text Mapping" but is a morphological maize :constructing an aesthetics out of poetics and poesis of what arrives to the object-both binary to linear time and osmotic to and embedded and experienced time (M-orphic- morphic orphic) Orphic meaning a topology of poetics as poesis behind the canonical chords threads and strings of usage as they arrive through the metamorphosis of experience creating itself and simultaneousl this experience also evolving concept.
Title Tight Map /Loose Map



Leger demain in terms of building an "Albertine Window" of post perspective philosophy and referencing instead the zone like space of pre-philosophy at the difference of also creating as Proust did for Albertine and an experience or set of conditions rather than actual character... rather than a window I ask how is my media looking out on the world, the nature of its surveillance is an object state that is transformative into its own motion and seeing belongs to a kind of making of experience.

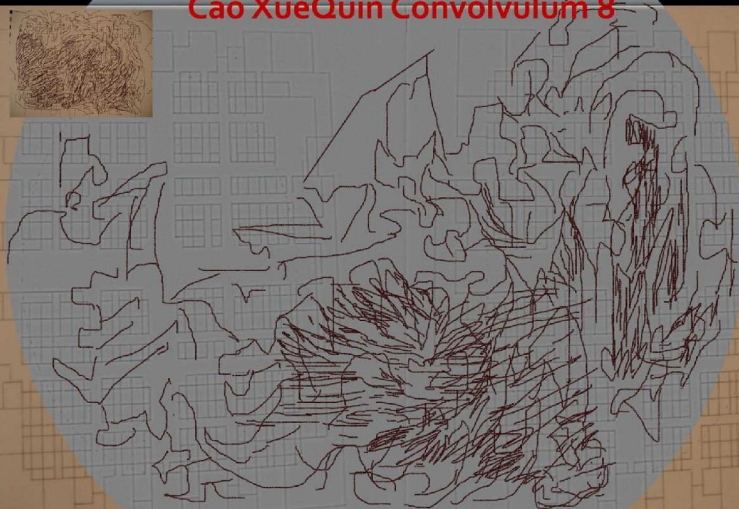


The reference is to Anemic Cinema, but the text mapping is in the mood and mode of torus, but implicated to no-space as a kind of stain...the idea here is of eclipsing nospace....
Title: Stain of NoSpace



The Cao and Gao series introduce the idea of a visual verbal doppelganger cross referenced to two individuals themselves doppelganger- similar names and both artist critiquing their respective Song and Cultural Revolution cultures . I use the term "convolvulum to bridge trace and rhizome.
title: Three Rooms Dream a Visual Verbal Doppelganger.

Cao XueQuin Convolvulum 8



Gao XinJian Convolvulum 8



An earlier book of notes I wrote was titled *Between Simulacrae and Parallelism* and this idea helps to map a transition in the series which begins with a kind of simple expropriation of the idea of Boticelli's *Inferno* and *Paradisio* drawings. The Canonical content which my work brings adapts to the projects musical question towards an altered dimension and cultural landscape (Smithson please don't turn so loudly in your grave) . My topesthesis took in the content of two Chinese authors who are in a sense doppelgangers, both writers supporting themselves by painting, one critiquing the Late Northern Song and the other the Cultural Revolution. I treat these as a "convolvolulum" by which as doppelgangers to themselves they exist in relation to the doppelganger of verbal visual language.

The Canto as Pound adapted it in the phrase "the wave runs both ways through the seagroove" gives the intuition of textmapping i.e. Duchamp's *Anemic Cinema* (*Cinema* misspells *Anemic* backwards), and so my work similarly takes up the idea of a kind of inverse Canto which like vision or a sculptural cast must turn inside out. The two Chinese authors give the opportunity to contrast the morphology of very refined culture and that which has absolutely rejected the intellectual. The two authors were Cao Xuequin and GaoXingjian one sees even their names are close (and you have to realize the first author , writing for his friends had his books finished by them after his early death)... The second author we can connect to very easily via Andy Warhol in his Mao series and Warhol being, strangely, very influenced by Morandi i.e. the repetition, the cubist union, opposition and intersection, his collective culture bricabrac, and drawing style, in addition Warhol really liked drawing on ultra high quality print paper... the print process, in its intaglio mode a kind of healing of the incised line, thus Warhols screens were in themselves- masks rather than healing.(bandages?)



You Did Did You: chiasmus uDid/Didu: does the system communicate? The picture must in a sense see itself to achieve a reflexivity which may be transparent in the sense that one recognizes its aim but then again opaque as one realizes looking has changed the object not because things can't be put into words but because already there they exert conceptual freedom.

To do: make a movie out of the super patterns : Super Pattern Ultra Colloids
A Drawing Sensor Marking Accelerator

particles of speech are the structure of concept making that belong alike to psychology, physics, drawing and philosophy in which experience pertains to not being about but through mood and mode as accomplishing the construct of the reading which is the experience itself in a morphological radia of interpellation and interpolation.

Morphemes in speech give sound values to the many connectives which Greek had - taking the particles into a fabric as it were upon the turns of fragment which are trope.

Similarly I take the pattern block into a relation with the visual block which turns on itself in the strange loops of the cyber circuit.

Brk/Mortar virtual Sketchbook +=abstract realization of sculptural density:

Philosophical Sketchbook= art etymology

500 drawings =trace

VanGorder's VanGorders=trace

Fragments Aphorism Architext = discursive emphasis, abrupt tangents.

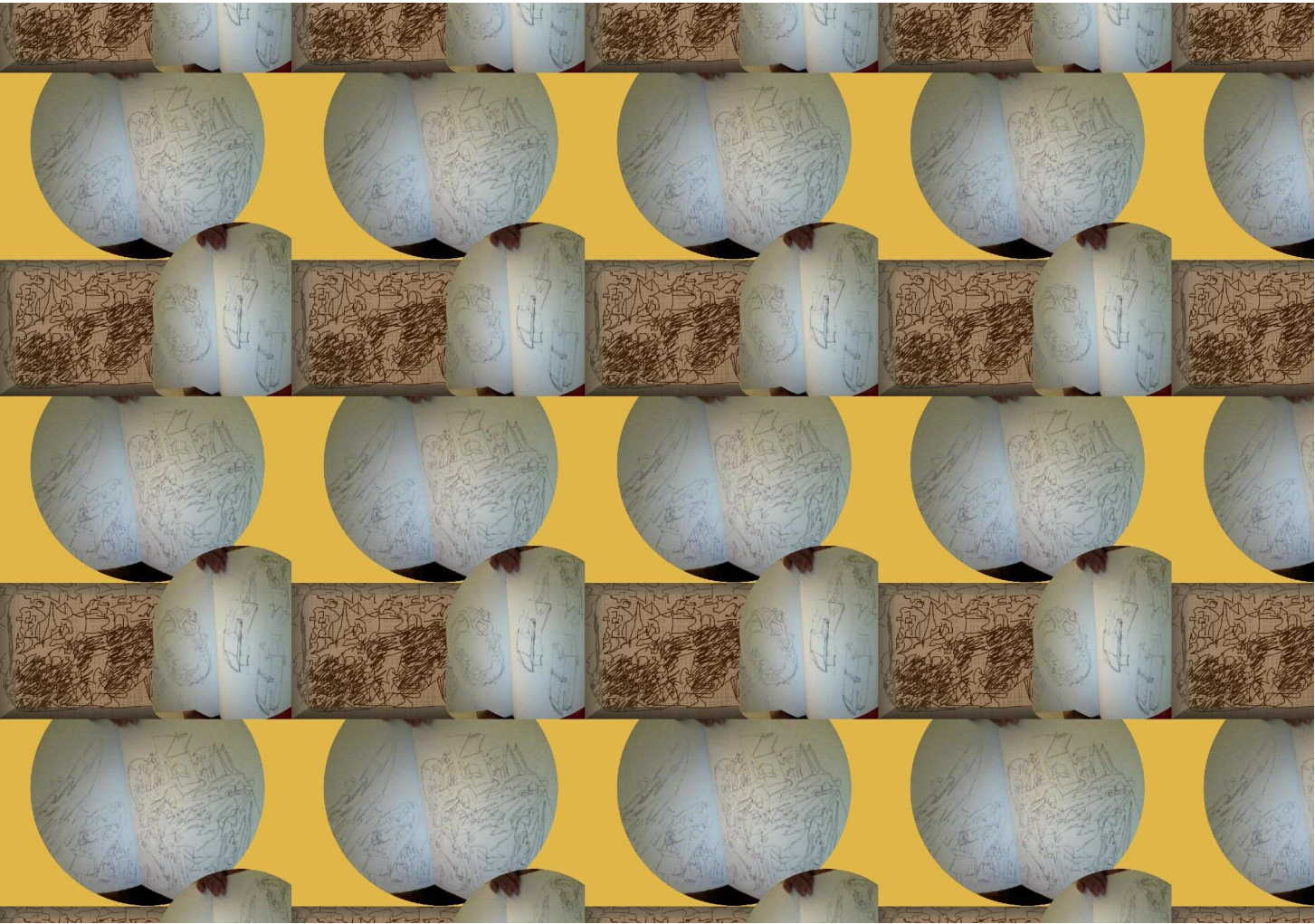
Super patterns = accelerator idea

The Rhizome Challenge: emphasizing technical platform

Mandy Wong: Eventa Aesthetics: make article thematic to Orphism

Rhizome :interactive dimension of perception building language with platform

Mediterranean Journal of Philosophy: Motion sensor Pre-Post Philosophy







A journal is a kind of catalogue into existing relationships towards capitalizing on potential. Working documents are projects, the actual presentation of self. The artist for example can exist in an unusual solitude while creating a space, a communication zone that is very real.



super patterns as rhetoric, communication theory, information architecture , art, and philosophy and directed towards archive as signifying deeper and ongoing experience directed at developing potential from the very source and resource as a positive dichotomy.



self reference towards own created experience and dimensional instinct upon which one conceptually builds into ones reality, throwness, contingcies and transgressions, herms and hermeneutics, extension into space.



In these scrollings the line of image and type are arbitrarily scanned by eye as footer and header...reversing...

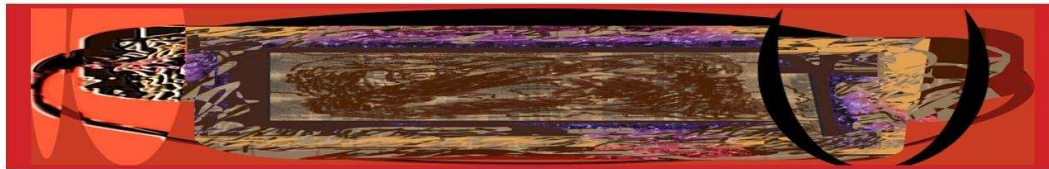
I LOOK FORWARD TO USING THE IDEA OF PATTERNS TO BRIDGE THOSE SPACES, SUPER PATTERNS AS RHETORIC, COMMUNICATION THEORY, INFORMATION ARCHITECTURE , ART, AND PHILOSOPHY AND DIRECTED TOWARDS ARCHIVE AS SIGNIFYING DEEPER AND ONGOING EXPERIENCE DIRECTED AT DEVELOPING POTENTIAL FROM THE VERY SOURCE AND RESOURCE AS A POSITIVE DICHOTOMY.



To complete it's function language must recognize itself.



towards own created experience and dimensional instinct upon which one conceptually builds into ones reality, throwness, contingcies and transgressions, herms and hermeneutics, extension into space.



WHILE NARCISSUS AND MEDEA GIVE THE IMAGE OF OVERDETERMINATION I AM LOOKING INTO THE ORPHIC NEXUS, THE RECOGNITION OF FATE AS GENERATIVE CHAOS BEHIND THE SCENES OF THE OFFICIAL MODES AND ALL IN ALL THE "PARADIGM SHIFT" AS A RECOGNITION OF DISCOURSE ITSELF IN THE SENSE OF THE MIND RECOGNIZING ITS OWN STRUCTURES AND THUS THE DYNAMIC OF A NOTE OF SEPARATION WITHIN THE TAUTOLOGY THAT IS ITS CATALYST INTO MEANING.

The word HxH or “hu” means both roar of the crowd and morning ie relates Aurora to hurrah as it were in this hurricane of arcane association. The letter η has a mirror in the letter “mu” approximately “M”, and the letter m therefore is in this crossection of the mu and eta a kind of “chiasmus” (towards “human”



originally Delphi was center of earth, on the 4rivers analogy the center shifted to Rome, and by our own cascades of the Critique of Pure Reason arriving to credibility via pragmatics concerning how we identify the resources of an environment and resources as an environment



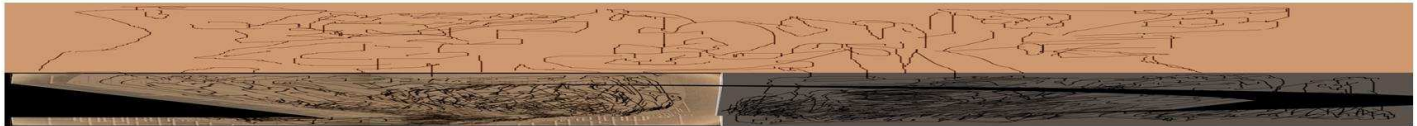
Mass media gaming skills : inhabiting a zone through assimilative skills of establishing a zone like space like the Hades, and Earth realm of Greek consciousness.....in novel space the fool has license to speak to reality and interpret the novel as well, while in the media zone the viewer becomes interactive towards a gnome, glyph- savant like particularization which modifies the passive sense of view inherent in the photo still and ganging to film motion, therefore a modification through the collective subconscious of that which has been posited to point of view and as tonic now exploded.



semiotic niche —the relation of creatures to their environment as a complex of ideas necessary for mediating our revised sense of capital as being that which we share between the natural and built environment between which ideas then the link of semiotics as the very reading of phenomena and its statistics alike bring to art content the new sense of such creative capital.



Discourse we often appeal to a relation to the PreSocratics as prephilosophy in relation to Philosophy as meta level constructions finally mediated to identity usage and meaning, through immersive , interactive and generative fields: in short the story of Agency as between instrument and instrumentation, connection and connexion, effectuating affect and affecting effect. Bal in her "preposterous history" puns the words pre and post to indicate configuration as principle beyond posing and I in turn like to come full circle then to a Pre and Post philosophy as modus operandi between mood and mode via art agency of an artists state.



The nature of appearance as much as it may be seen to dawn of phenomenological roots that branch semiotics stems in the Greek from " Appeiron" or the consequential wholeness of the whole, that by which qualitative parameter fate the whole to be greater than the sum of the parts and in like matter then the agency of visual and verbal phonemes as it were not thereby particular to discrete wholes of a smaller part but rather the mirror by which synecdoche plays with the idea of spatial extension.



4/24/15

I experience drawing through my cyber media as a motion sensor through which to create the traces, rhizomes and topological rhetorics that invite the artists archive as an interdisciplinary order or creative rhetoric osmotic to philosophy(rhetoric) psychology and physics. I search out a drawing language that is a verbal visual doppelganger and involves a sense of visual morphemes as it were...

This osmotic quality has orphic overtones (I think Orphism was well named) – for me the contemporary artist will be more and more involved with art for arts sake through the creation of archives as art.

I keep an on line sketchbook <http://vanvngorder.blogspot.com/>



Language not to be atomized nevertheless at level of invitational rhetoric proposes possibility to eventuality and the tonic -chiasmus of eventuality to possibility. A tessellation of such a skin of event may show in models of geometric lattices which spread out on a diagonal... Democritus proposed the pattern of attons to be diagonal and according to chance or tuch---- there for behind your etymology of teche and techne lies this precedent of accepting chance as syllepsis or touching upon, this in turn reflects the Orphic dimension of the Myseries at which the legalistic poetry was taken behind the scenes as it were to the more confounding dynamics whereby fate rules the Gods.

I am interested in revising structuralism by relating to the organic basis of "semiotic blending" and relating the morphology of verbal morphemes to the tropes of the dictionary at the level of the architectural dictionary.



Thus of herms and spoils of war the hermeneutics of peace as the antinomy by which ideas become commerce ever offer the raging and laughing displacement of masks and spatial layerings. In the end “artistic proof” (a term for rhetoric that seems to work)... as a difference from both the site of nature and the site of the studio as a staging of nature. as in the beginning there is no way to separate what one is thinking from the way as between mood and mode one is always thinking about.



“artistic proof” (a term for rhetoric that seems to work)... as a difference from both the site of nature and the site of the studio as a staging of nature.



falling” into experience, or perspective as being a kind of boxed stain... the structuralist view of language proposed something similar but failed to relate to science and evolution and its last threads were those of architectural association to tableau like recognition of architectural forms as cultural patters. I try to revive this latter by relating the architectural forms toward their sound morphemes...

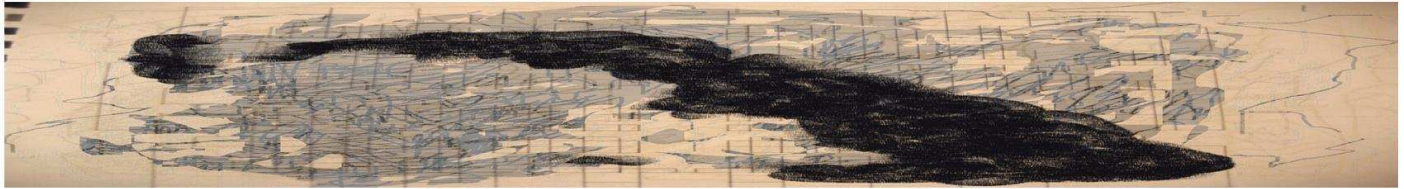


David Caspar David Freidrichs small figures as representing the smallness of self in relation to the sublime... I differ here: I believe the figures represent the picture looking at itself, and the architectural visions that occur in the picture as being that which the painting sees within itself as it were....



my scheme is that the dream simply handles relations, how one perceives things to have qualities on a topological basis and out of that sharing make the vectors of ones own experience the condition of establishing relations which as such constitute the possibility of meaning which in turn Is the same as language.

compare with video and no-space, video altering the no-space origin in photographing minimalist sculpture to separate from distracting backgrounds to instead dislocate the cinematic field...
The Labyrinthine and no space salients can be taken as comparative axes of interpellation and interpolation..



it was the Orphic means of going behind the scenes of the legalistic poetry to find in chaos the sense of fate as topological research we recognize.



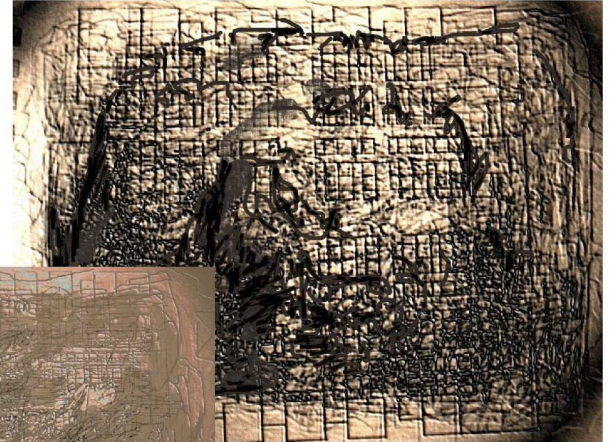
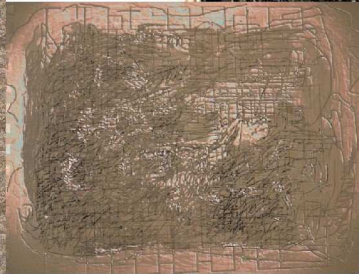
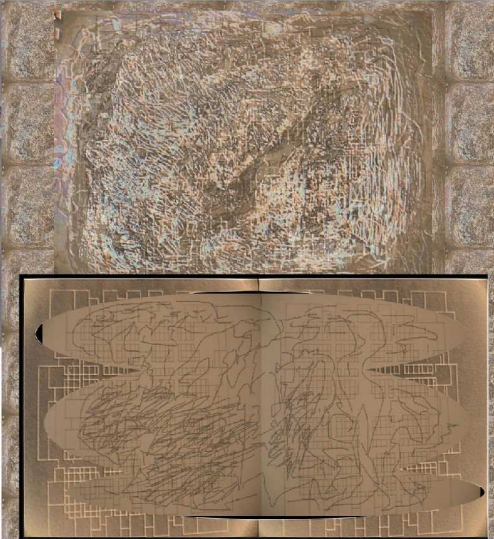
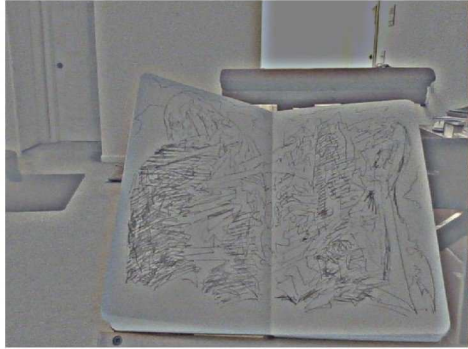


Innocent (Pre)

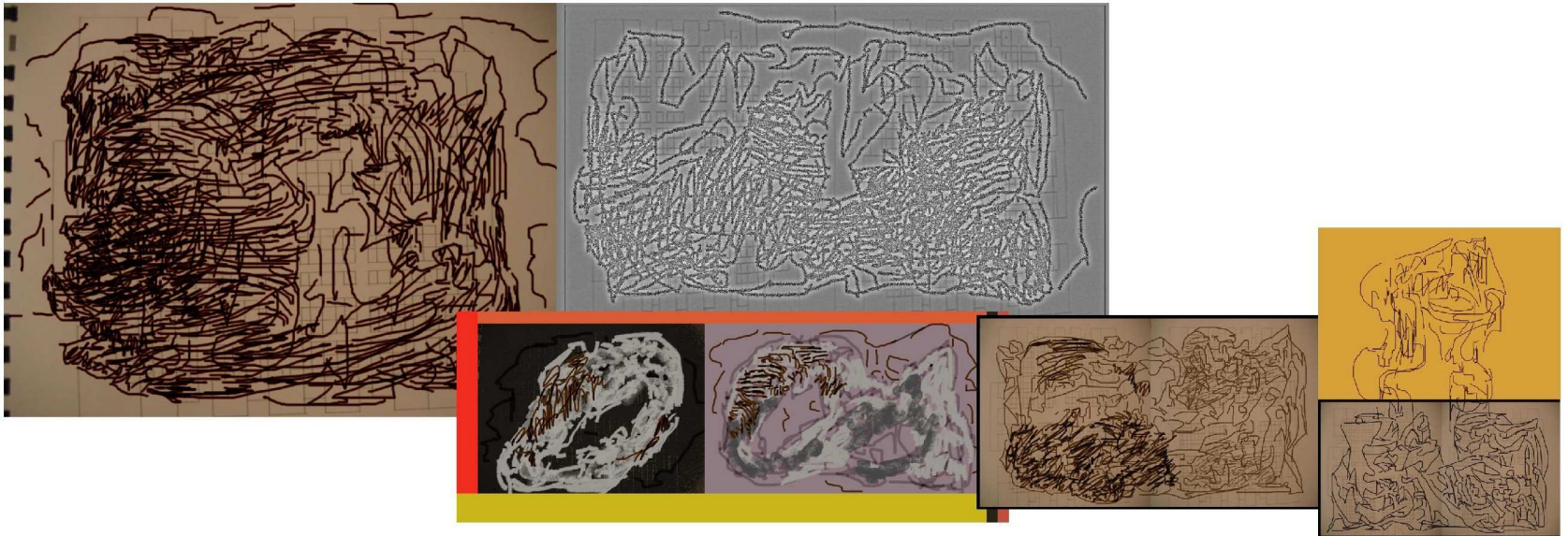
**11- TIME: PRE AND POST PHILOSOPHICAL
("PREPOSTEROUS HISTORY"- BAL)....**



Guilty (Post)



10 ORPHIC: THE POIESIS OF POETRY IS TOPOLOGICAL TO CONNEXION OVER CONNEXION- EFFECTUATING AFFECT VS. AFFECTING AFFECT, INSTRUMENTALISM OVER INSTRUMENT, DRAWING OVER INDICES. DRAWING IS THE POETICS OF TIME.



9-osmotic consciousness: the report or dawn of a doppelganger verbal visual space can be traced to the very word human via XhX, hu- report roar of the crowd or dawn- likewise the attendant morphologies carry the morpheme both verbal and visual ("morphology" M+ Orphic) : hu amain ie direction.

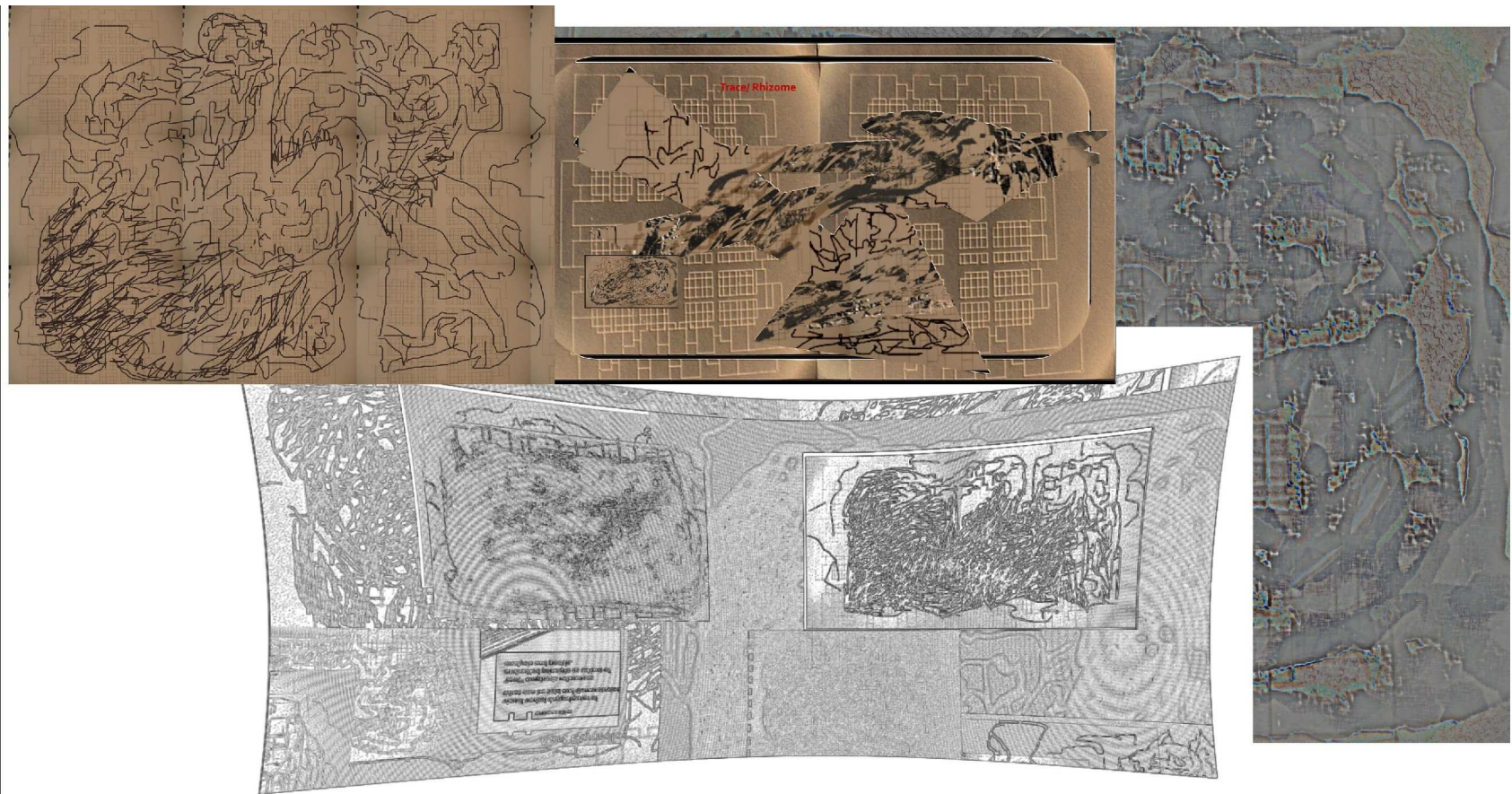


8-The River God there borrowed from Michelangelo and leveraged, becomes the Guanyin meditation “Position of Royal Ease position” .



**7-SHIFTS OF PARADIGM- DIS-
ING POINTS OF VIEW WITH FLUIDITY OF MOTION IS THAT WHEEL-ORIGINALLY A FOUNTAIN -4 RIVERS INDICATING MOVING CENTER OF
WORLD FROM DELPHI TO ROME.**

COURSE REPLAC-



6-DORJEE- THE SIGNIFIER OF THUNDERBOLT : THIS INSIGNIA WHICH INDICATES A THREADING TO POINT IS SIGNIFIER REALLY OF THE WHEEL, THE POINT AT WHICH TOP SURFACE BECOMES TURNED TO VIEW, THE CURVED PERSPECTIVE BELONGING TO CRATER AND KRATER.

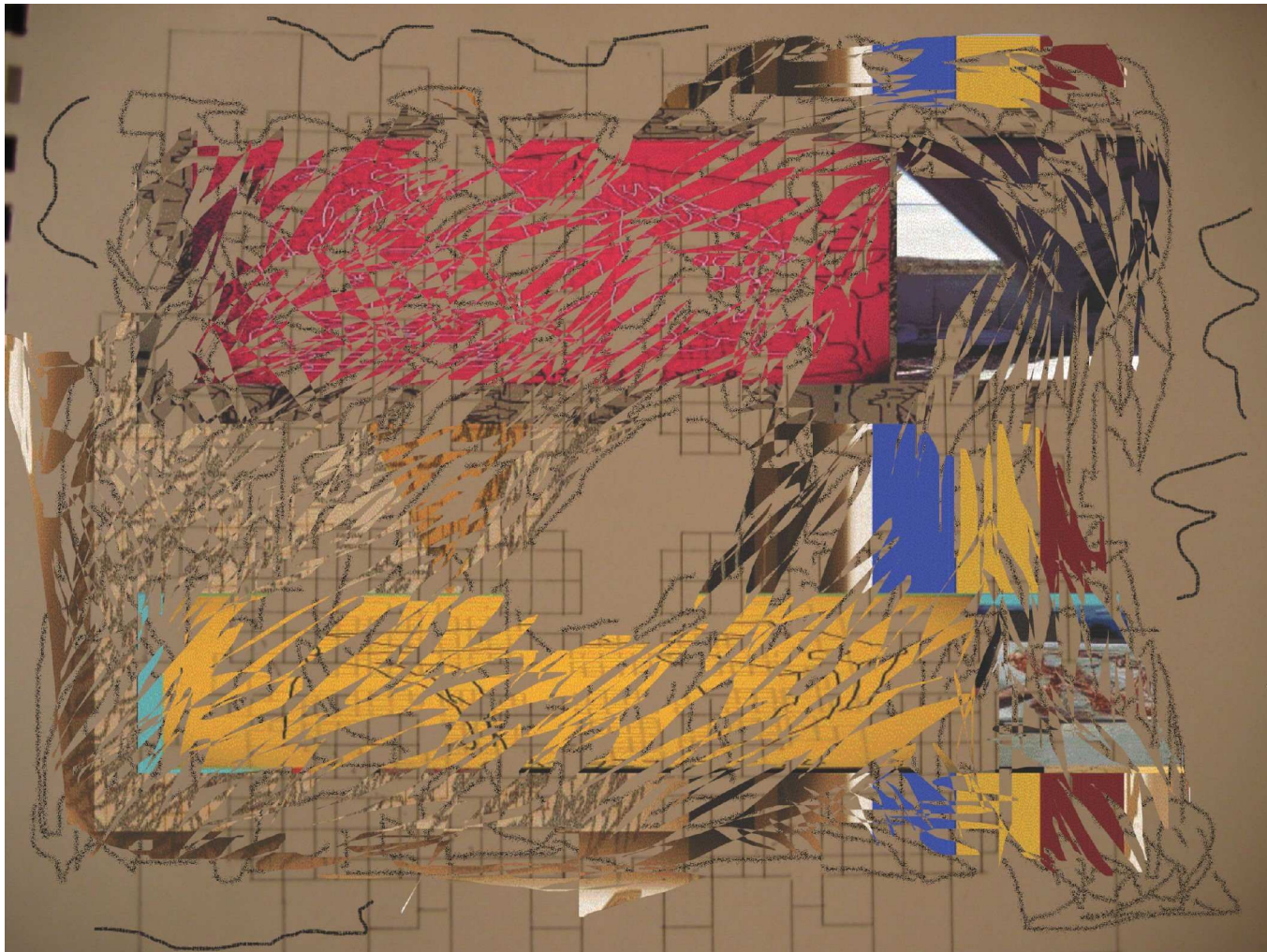


KRATER TO CRATER

I-THE KRATER VESSEL WITHIN ITS PORTAGE HAD AND HAS DRAWN ON THE CURVE THE TOPOLOGIES THAT THE WINE MUST SPEAK . THE CULTURALLY CIRCULATED VESSEL WITHIN VESSEL NOW NEARER THE EQUATOR THE SPOILING SUN QUICKER BREAKS THE HORIZON AT THAT BROADENED ARC BELT MEDIAN. CHILDHOOD SPENT DRAWING WITH A CHISEL IN HAWAII...



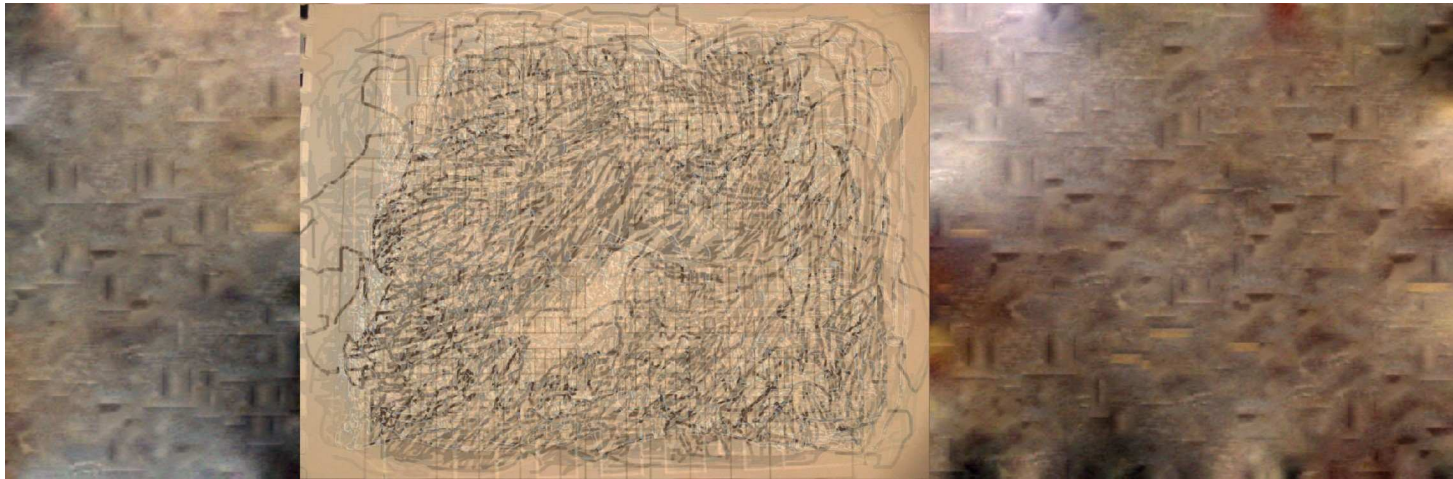
Smithson's sandbox.



The Block is masked through the organic corpus in a reversal.



The "code" is my writing translated into Greek(listed as "code" in the fonts.

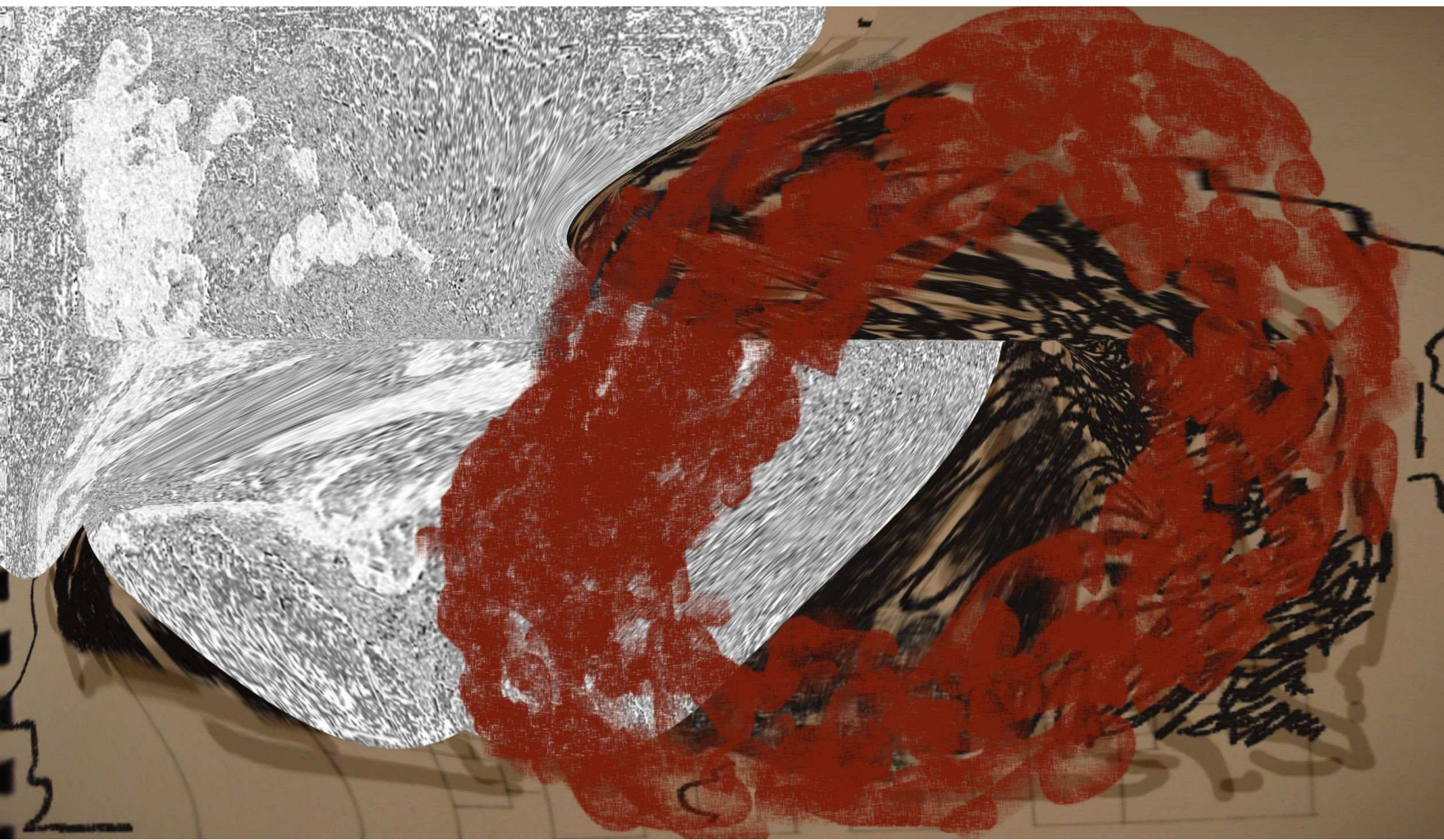


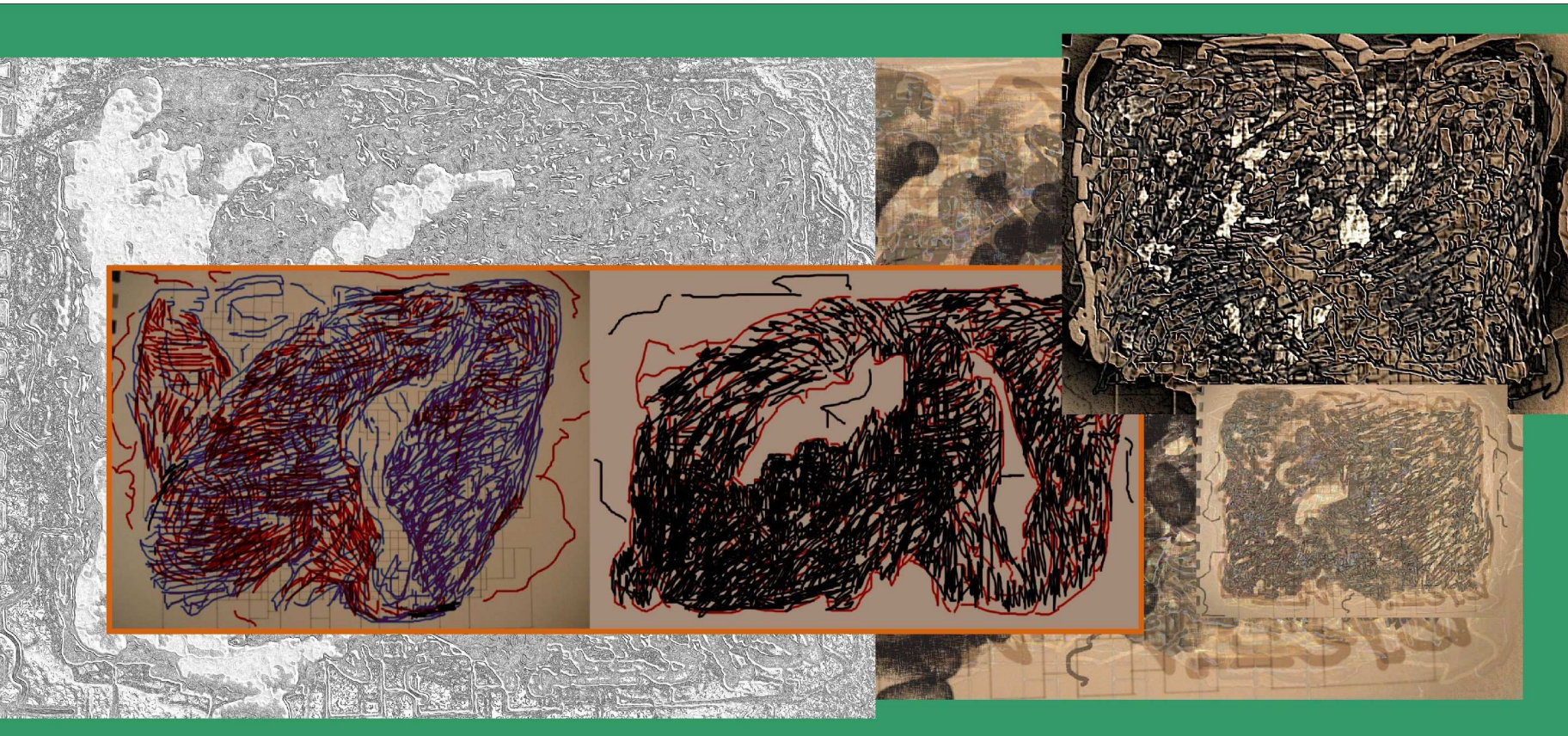
Jaguar mask- building up layers but skewed = motion of series canonical... and displacement of figure to ground as ground. Reflexive reading at an accelerated dimension.



Displaced Meta Material: the form of the question is found altered as mapped to its solutions and vice versa







Does abstraction propose its own meta-material: Heidegger's symposium where he leaves for a few days and participants imitate him so perfectly he hardly needs to be there... yet Heidegger's being talk is not really his communication in its entirety - rather his original question about interpretation: do we really hear the PreSocratics - do we get their discourse? When the terms of inquiry amount to it is what is rather than it is that it is, it is then that we don't get the Heraclitean "for these transposed are those

and those transposed again are these." Discourse is the verbal conditioning of the present moment. In The drawing at left the particular nature of the mark evolves through many scales that meet perception as though perception were a superconductor. The cyber media in particular mediates this elementalism wherein the motion sensor as a psychological colloid carrying within a prosody and trace- tract is within the herm, the spoils, the distraction of the hermeneutical or reference to instead, a colloidal status of unknown sequence and therefore metamorphic values behind the scenes of any expectations: we think of orbiting the sun yet really we are falling diagonally through space in relation to the also falling object... our idea of a "Point" handicaps perception... "what is the point"? the cyber sleeve acts within the drawing as a kind of super conductor in which a pattern block coopts the block by becoming an interrupted pattern embarking thereby upon interpolation and interpellation as termata in transposed

Wittgenstein post philosophy:

The world is all that is the case.

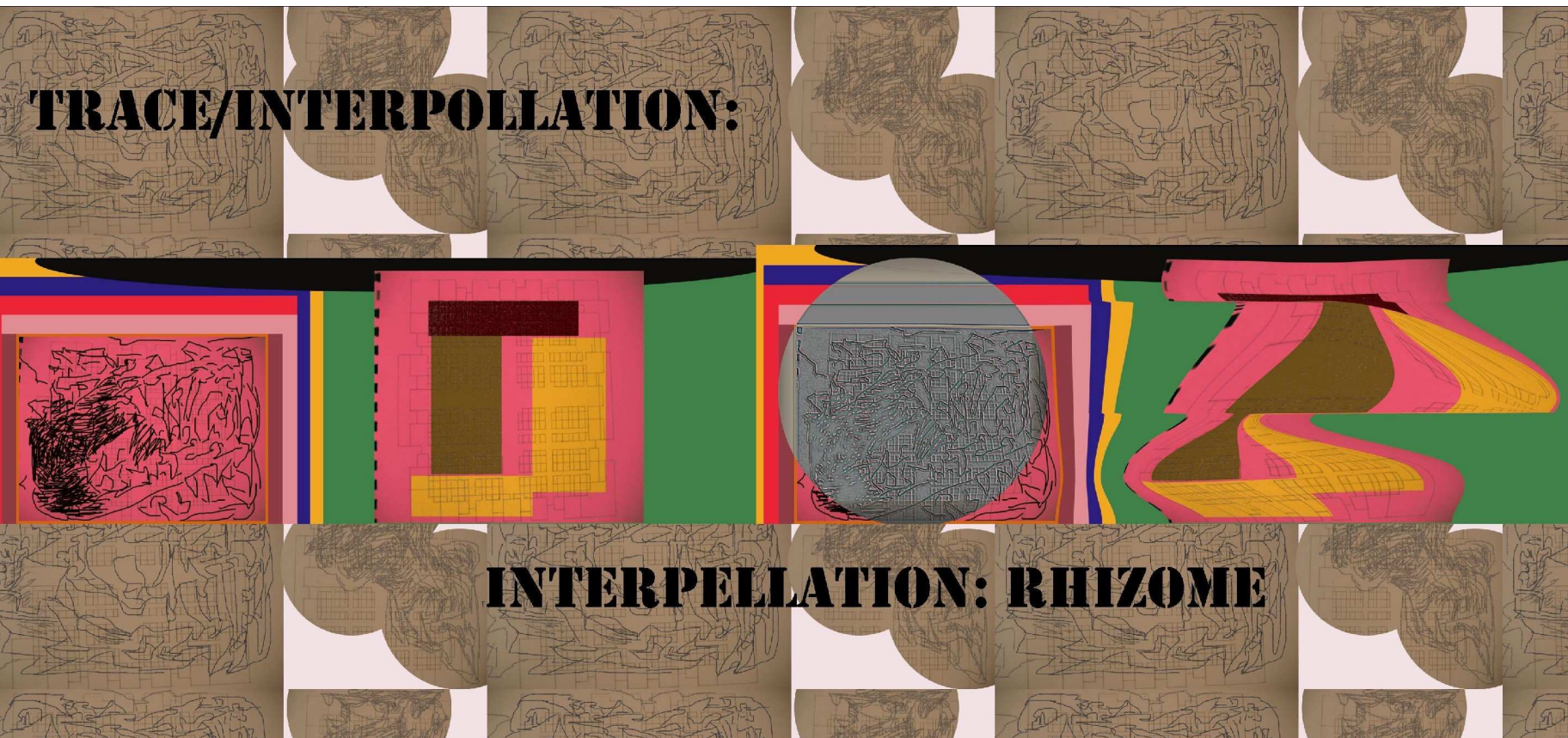
What is the case—a fact—is the existence of states of affairs.

A logical picture of facts is a thought.

A thought is a proposition with a sense.

: these are posited to sense as meaning context as state in which thought is about affairs outside of thought which are imaged.

However for the PreSocratics imagination was not a function but a primus and the need to constantly reassess what organic means has to do with the responsiveness, to be sure, that Wittgenstein assigns to logical picture, but logical is a word that brings down the constructions he makes- for what is logic if not reflective agency thereby perception is the fact which cannot reflect something other than itself and this is the opposite of Wittgenstein's perception that what we can't say we should pass over in silence: he makes silence an "outside" but really it is within and not passed over but the center of architectures. By states he does not really mean states but indices.



TRACE/INTERPOLLATION:

INTERPELLATION: RHIZOME

Critiquing the Institutions of Trace and Rhizome: Wittgenstein gives the moods and modes of affecting effect raising the question of effectuating affect i.e. Deleuze and the openings in Orphism as the M-Orphic...

Contrast Bal and Cronan

Artists writings as a Dionysian Apollonian paradigm

Shift of Paradigm is the shift from paradigm and dialectic to discourse

verbal visual doppelganger: relate Gao and Cao

Article for Eventa Aesthetics: Artistic Etymologies -Pre and Post Philosophy

Mediterranean Journal of Philosophy: cyber drawing media as motion sensor in relation to movement in mind and matter.

DRN: books, videos

Rhizome: do a super patterns video

Contact Seaman's Artists

Underwriting and overwriting

Does abstraction propose its own meta material?

Excavating Technologies

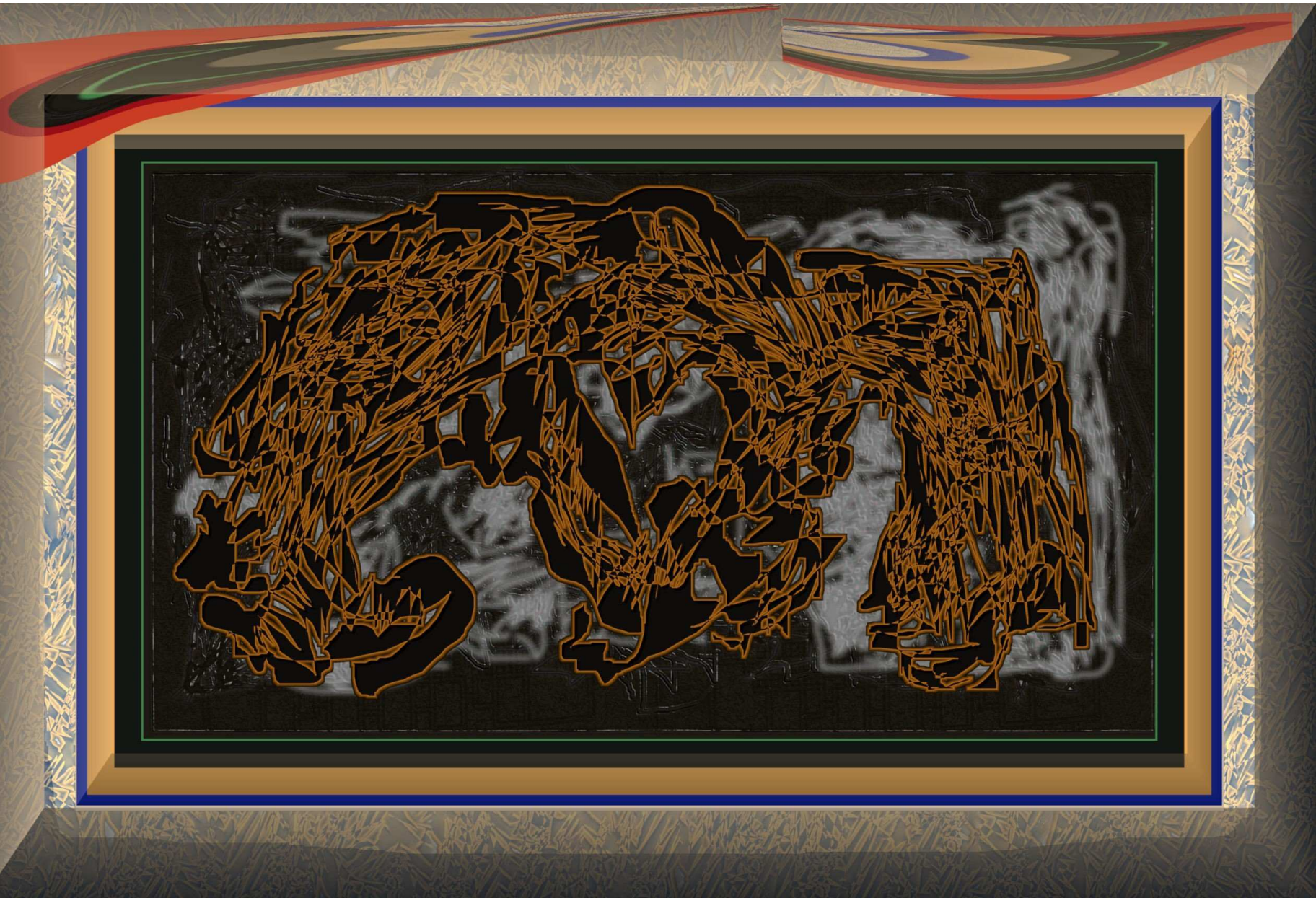
Drawing as Tuchi: rhetoric

Anaxamander Fragment: contingency and transgression

Albertine and Albertine Window - Story of the Stone and Soul Mountain

Review Hegel, Kant, Bacon, Smithson and the PreSocratics

Chords Threads and Strings of Strange Loops



Diversions as Versions of Inversions to Vision Virtus

The hyperbolic Parabolae roof of Buckminster Fuller: is similar to the structure by which the eyes at “chiasmus” or division of optical chord to brain halves inverts the image as does the tent like roof turn a kind of perspective inside out, as Deleuze seems to note a parallelism of tangents... transgression and contingency occur- can be imagined to the inversion of a perspective diagram if continued into space past the vanishing point- the hyperbolic parabolic roof shows the inversion mapped to an object, an object which also contains its own space and space transformation as well as object transformation.

The motion sensor of cyber drawing has a similar freedom to turn back on itself as the chords strings and threads of “strange loops”. The strings are not always strings- they become waves- as strings we recognize toward trace- as waves towards rhizome – the slicing of interpolation and the folding of interpellation, a Palimpsest with burn holes..... cortical integration of comparative fields of experience compounded upon each other are a simulacrae within its own transition where mapping's to parallelism are within the act of that discourse the reflective agency that reflects not the object result but the process of becoming. Showing the building up process indicates this. Concealing the building up process shows the continuation of the activity as a horismus which invites a questionability- is it so and if not how so? The simultaneity of building processes that ignite their common construction as ongoing as building of perception is marked by perception to claim its ground through the negative definitions and inversions.

with Wittgenstein context arrives to critique language from an adaptation of the event of language to something which it is "about" and hence a kind barrier exists between the two events that the linkage implies: that which is and that which is said about it.

without Wittgenstein this appears a troubling duality:

Interview w. Stan Douglas- that context has shifted or rather the paradigm shift is that of paradigm itself (context) towards discourse : are Wittgenstein's grammars discourse insofar as they are discursive. To answer this we need to return to the "sense" of discourse which is the conditioning of rhetoric per Aristotle- that language projects the creative process into which all perception at all times are creative process- is such a process what Wittgenstein calls a state?

Rhetorics are psychological colloids and the immersive process and osmotic consciousness elude indices which are Wittgenstein's projection. Therefore the difference between Aristotle's Categories in relation to Rhetoric and Wittgenstein's grammars are the difference between connection and connexion - effectuating affect as opposed to affecting effect and in the moods and modes this idea implicates pre and post philosophy between the Presocratic Discourse Wittgenstein suddenly seems less post philosophic- one had to get beyond his identification process because it is essentially dualistic i.e. posits an outside world from experience as preexisting, to modern sympathies the tree falling in the forest does not do so unless witnessed to experience :however thought experiments are also experience so the information of probabilities and potentials is also information we create as experience.

Kant "The conditions of experience are simultaneously the conditions of the objects of experience" receives from Wittgenstein a meta level of projection outside of experience which seems in retrospect the Philosophy he wished to define out of existence. Wittgenstein would say that which is true is that which is true to that which is known about it. There is nevertheless a hermeneutic and thus he translates as "grammar" The Nominalist critique he founds his work on nevertheless per things to words has an inverse law which is that things cannot be put into language because they already are there Instruments as projection of senses: now back track and you realize you are reading your senses. Therefore sense from the outside is not somehow imported to your sense- it already is that it is rather than is what it is . (meta M-Orphic, chains of signifiers, metonym, trope - associative topologies not organized to topography which would be regression but rather to the morphic polyphonic voice.

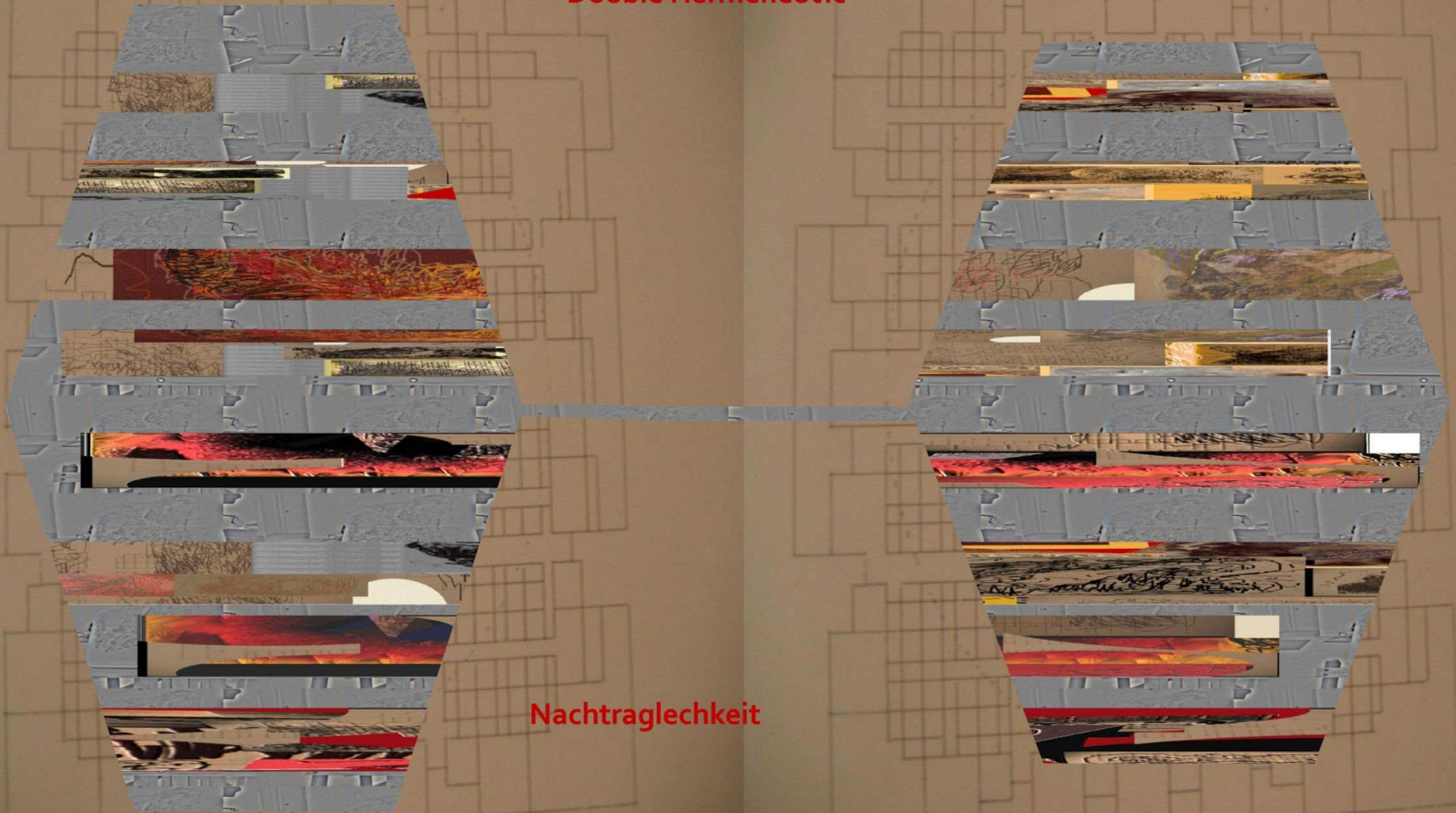
Zeno's Arrow- Rhetoric, discourse- prime mover- motion-flux -conflux
metonymy -trope (as opposed to torpor)
art etymologies- trope, metonym, chains of signifiers, syllepsis , underwriting , overwriting
Smithson -sites- collective Subc: Hyperbolic Parabola- Deleuze : tangents, parallelism, fold
Oscillation- Berenson- object subject duality
Rhetoric as beyond dualism- projection of facultative configuration to senses
reflexiveness: visual verbal doppelganger
Gao and Cao : cultural doppelganger
Pre-Socratic discourse -Heidegger -> do we hear them... interpretation
Bal/Cronan: effectuating affect and affecting discourse
Medusa, Narcissus, Orpheus
&Artists writings
Orphism: stain-(Lacan) dyes, osmotic consciousness
HXH -He (hue) roar of crowd, dawn, human- osmotic consciousness)
Anthropos (andro + trope) torpor-entropy
syllepsis-abbracciari and chiasmus
synecdoche -extension in space
elasticity of logic the plasticity of perception
Cubism-Boolean Sets and Morphological arrows
under writing and over writing
Visual verbal morphemes and doppelganger
herms and hermeneutics: Ideology etchings and Hersey
torus and mapping: hyperbolic parabulae
shuffling and cutting: torus-bulletin- Alice in Wonderland and Strange Loops
Chord Strings and Threads of Strange Loops
How would I name my aesthetic: Conflux as Osmotic Aesthetic Convolvulum
-> Osmo-Orphic Aesthetics.
poesis and poetics
Motions sensor as cyber drawing and movement in mind and matter per pre and post philosophy
-surveillance and Reflective Agency of facultative projection of morphological configuration.

RELATE HYPERBOLIC PARABOLA to Albertine Window(Proust)

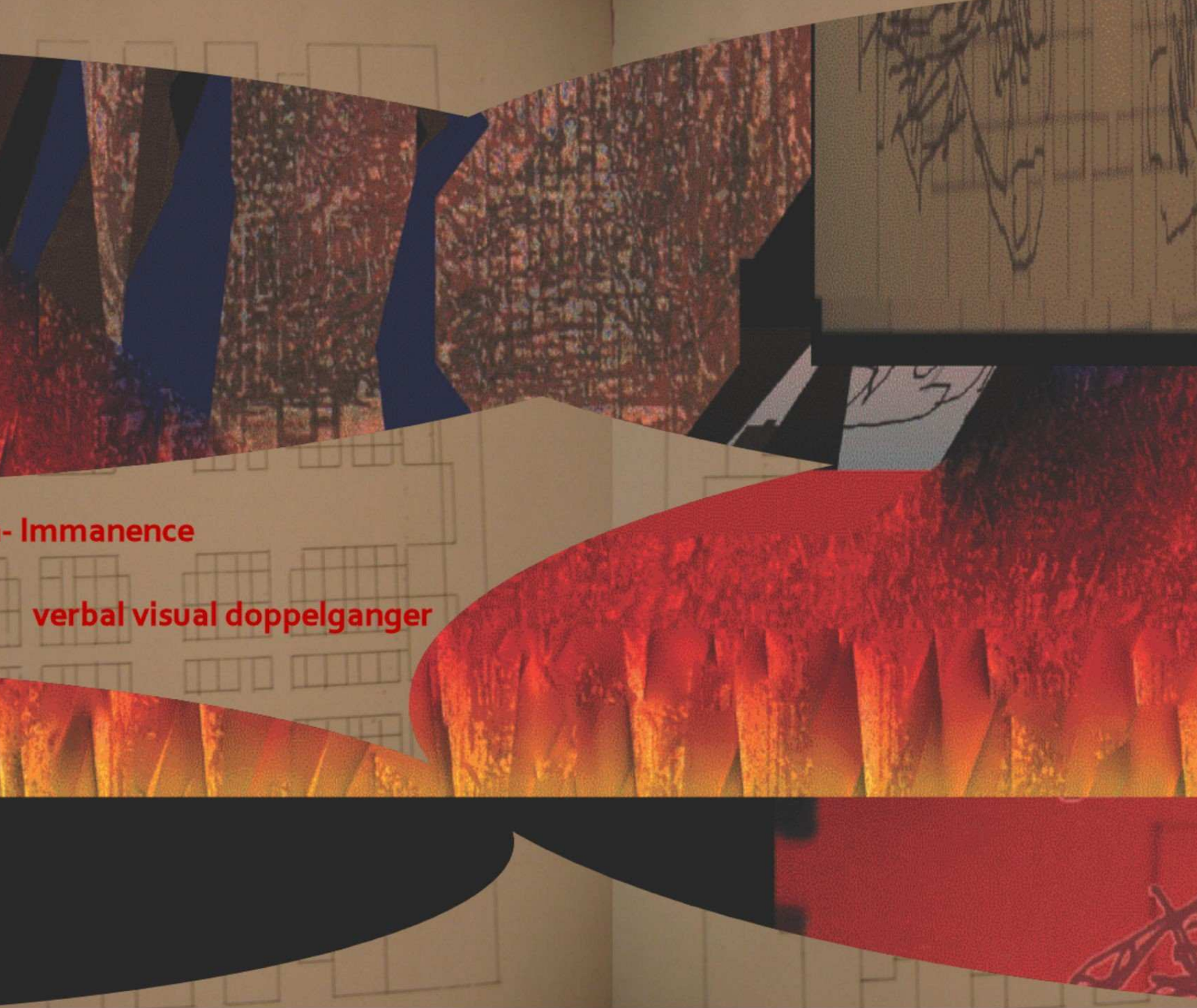
- Story of the Stone and Freud.

To complete its project language must recognize itself.

Double Hermeneutic



Nachtraglichkeit



- Immanence

verbal visual doppelganger

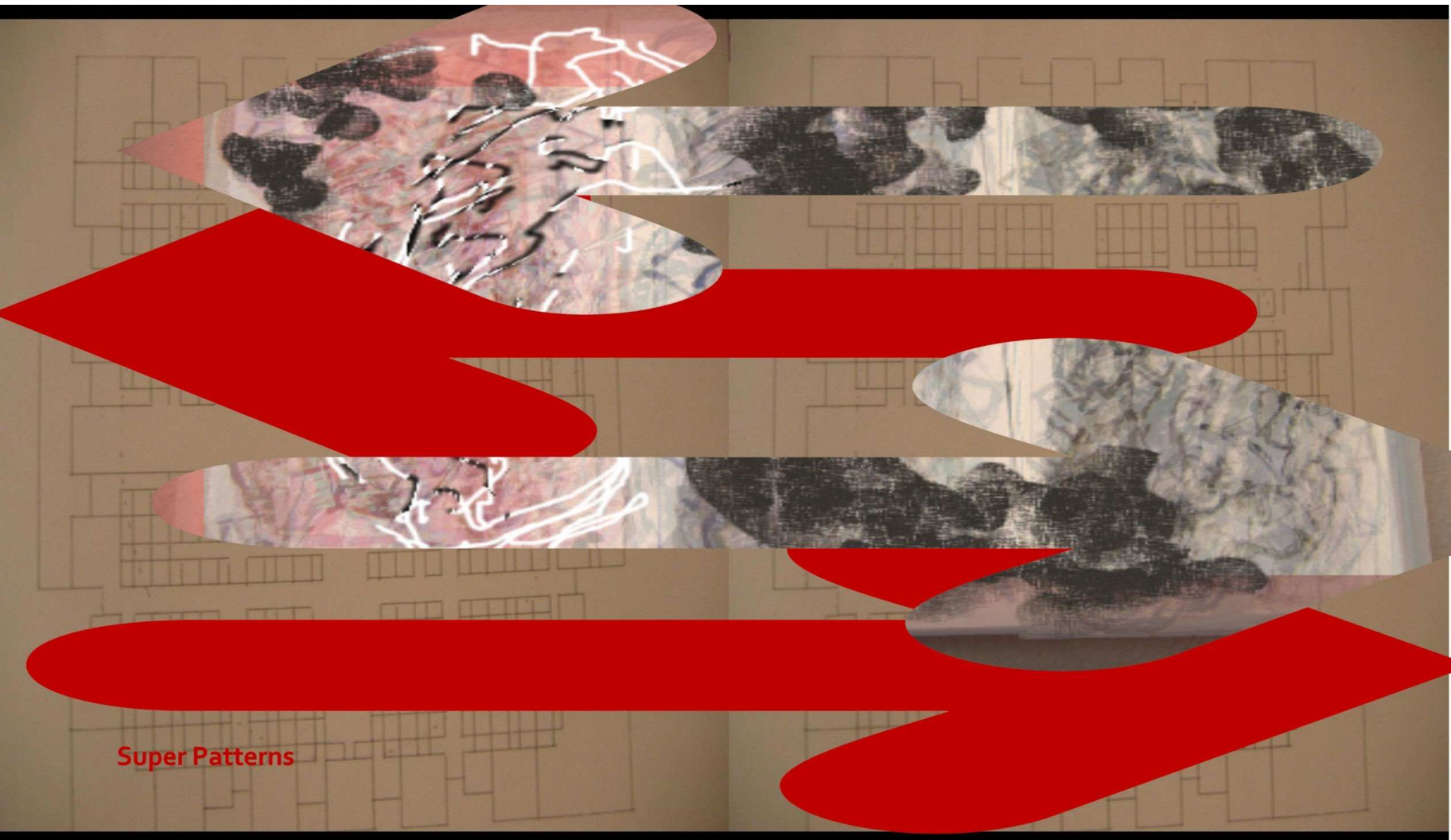
The background is a complex composition of overlapping circular and rectangular shapes. A large red circle is in the top left, a white circle is in the middle left, and a large grey circle is on the right. These shapes overlap a brownish-tan background that features a faint grid of squares. Two rectangular areas contain abstract, textured patterns: one on the left with dark, scribbled lines, and one on the right with more intricate, layered textures in shades of brown, blue, and white.

spin-transference-oscillation

-conflux

The background is a complex, layered composition. It features several overlapping, semi-transparent rectangular shapes in shades of beige, cream, and light brown, which resemble pieces of aged paper or parchment. These shapes are arranged in a way that creates a sense of depth and movement. Overlaid on these paper-like elements is a faint, light-colored grid pattern, similar to graph paper. The overall color palette is warm and earthy, with various tones of brown, tan, and beige. The texture appears slightly grainy, contributing to an aged or artistic feel.

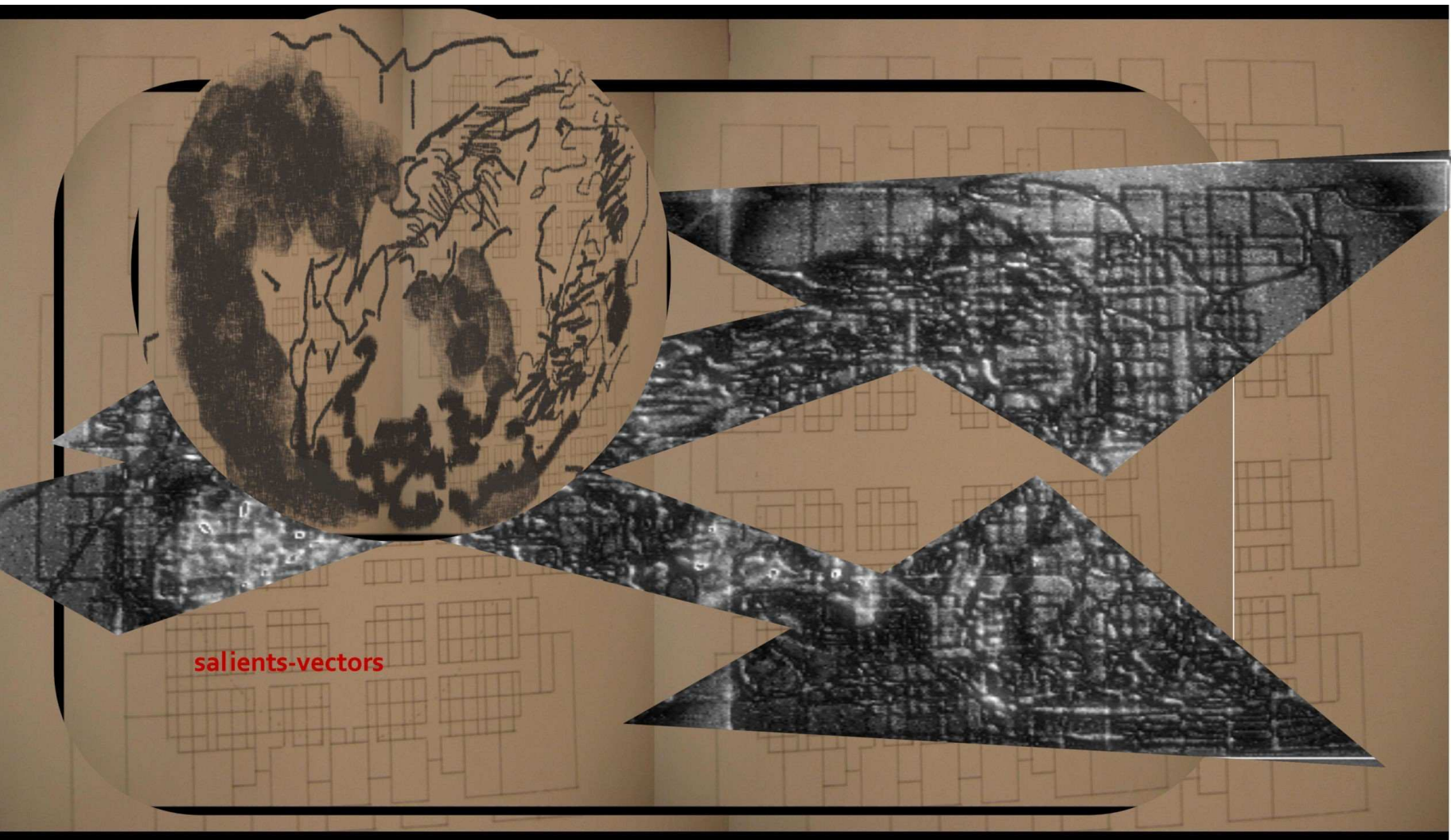
Throwness



Super Patterns

Pre and Post Philosophy

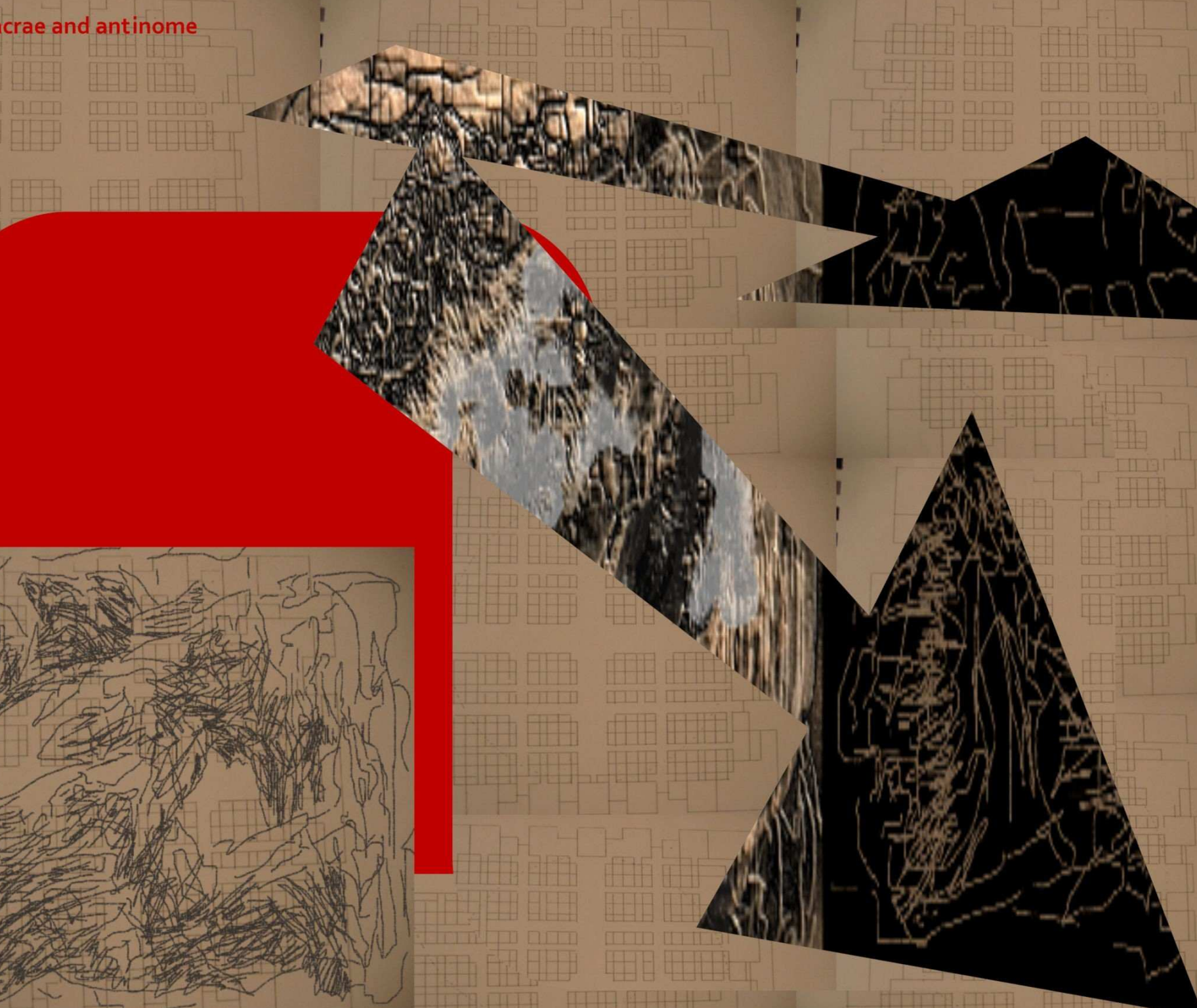


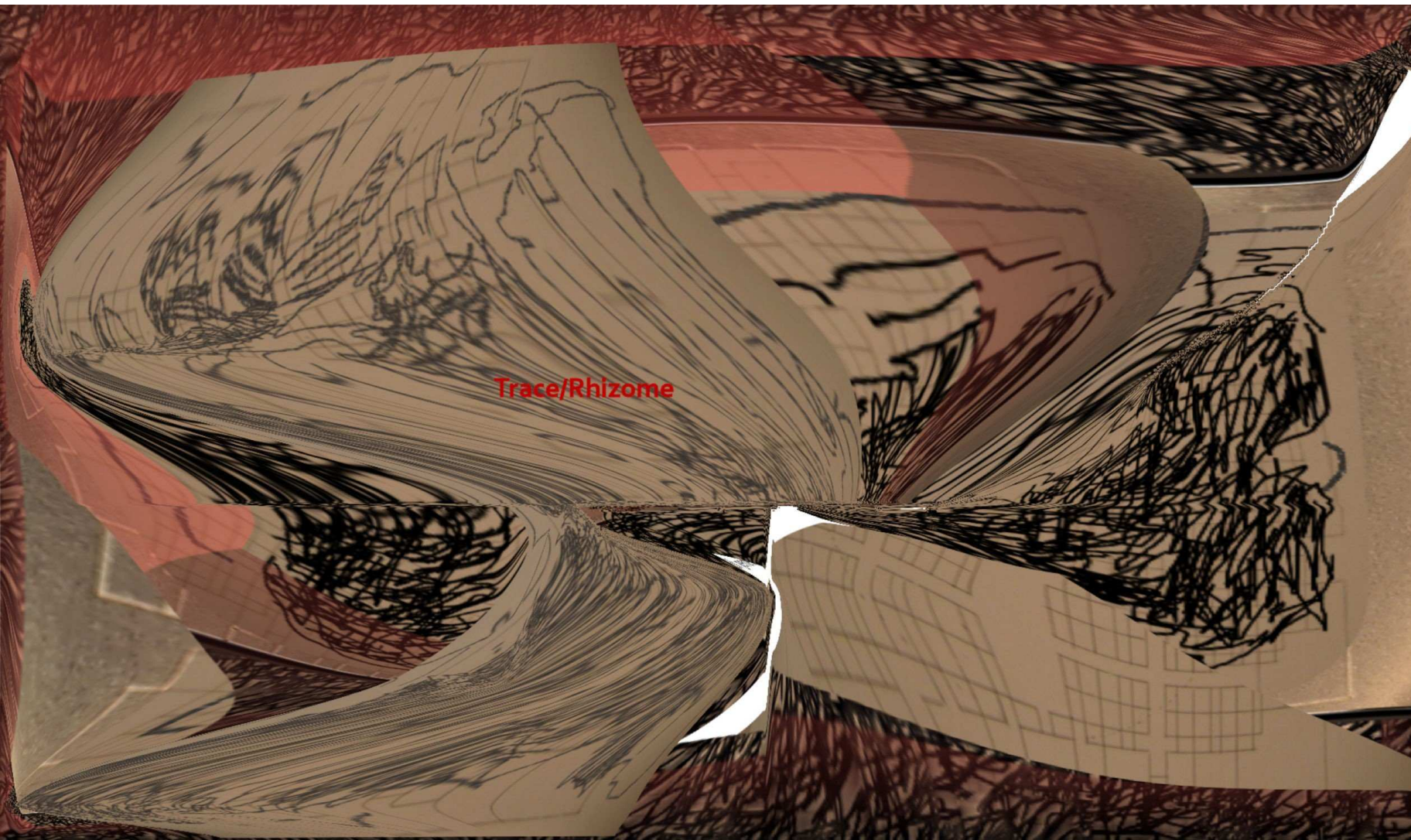


Reflex Arc and Cyber Loop

HXH/ $\eta/\mu\{M\}$ =HXH=hu: dawn-roar-report
=humera, osmotic consciousness
Subject: hour glass, M, Figure 8 a-
s formative to Chiasmus -
language particles r
creates a para-
r structure

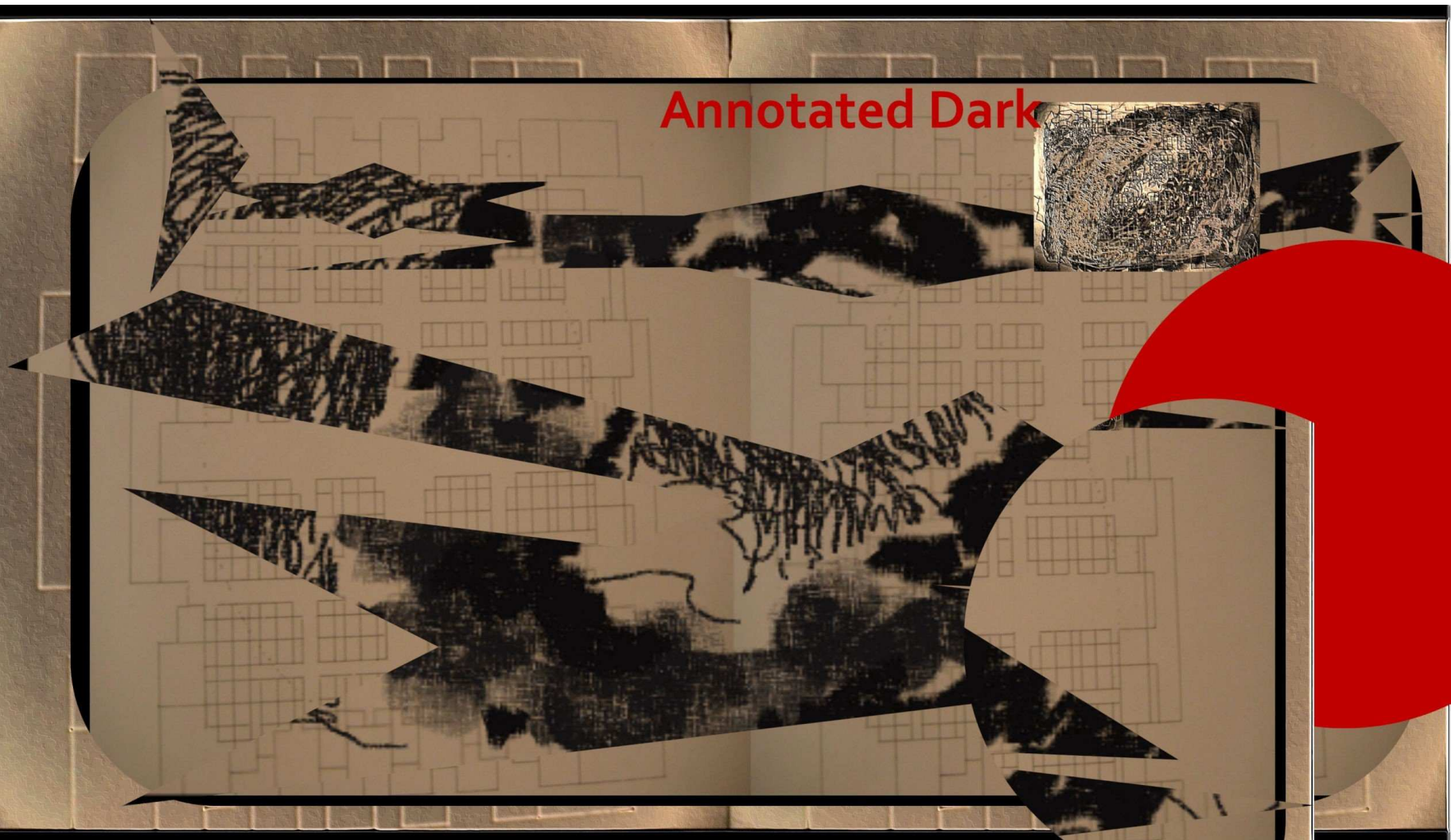
crae and antinome



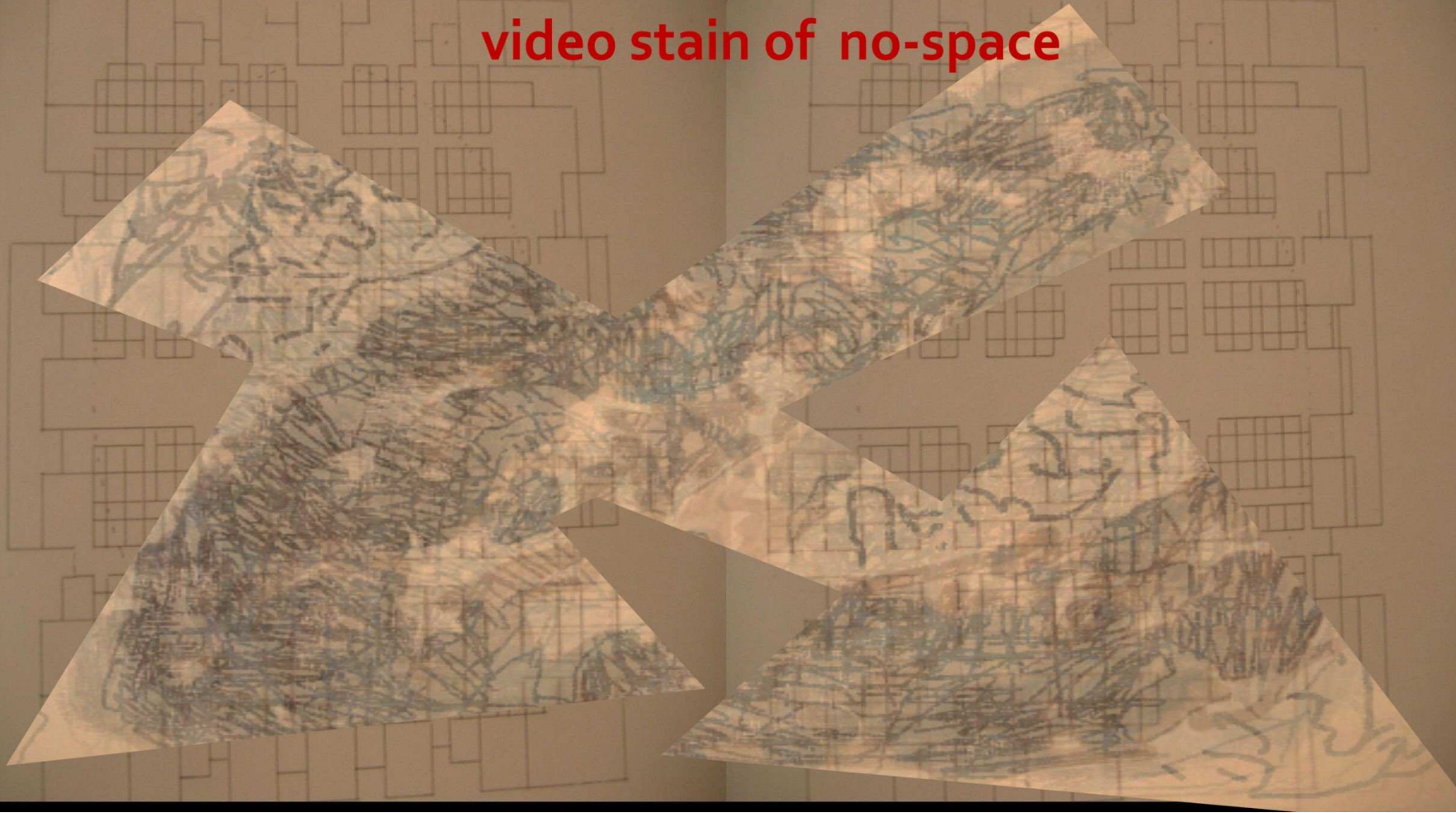


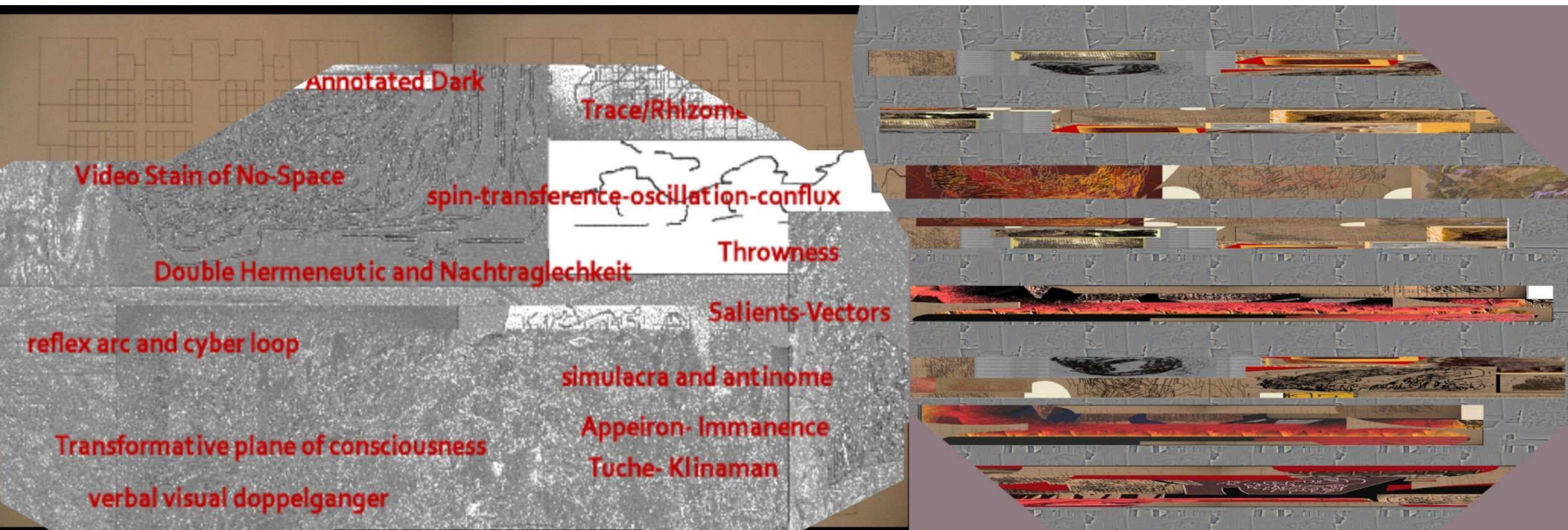
Trace/Rhizome

Annotated Dark



video stain of no-space





Annotated Dark

Trace/Rhizome

Video Stain of No-Space

spin-transference-oscillation-conflux

Double Hermeneutic and Nachtraglichkeit

Throwness

reflex arc and cyber loop

Salients-Vectors

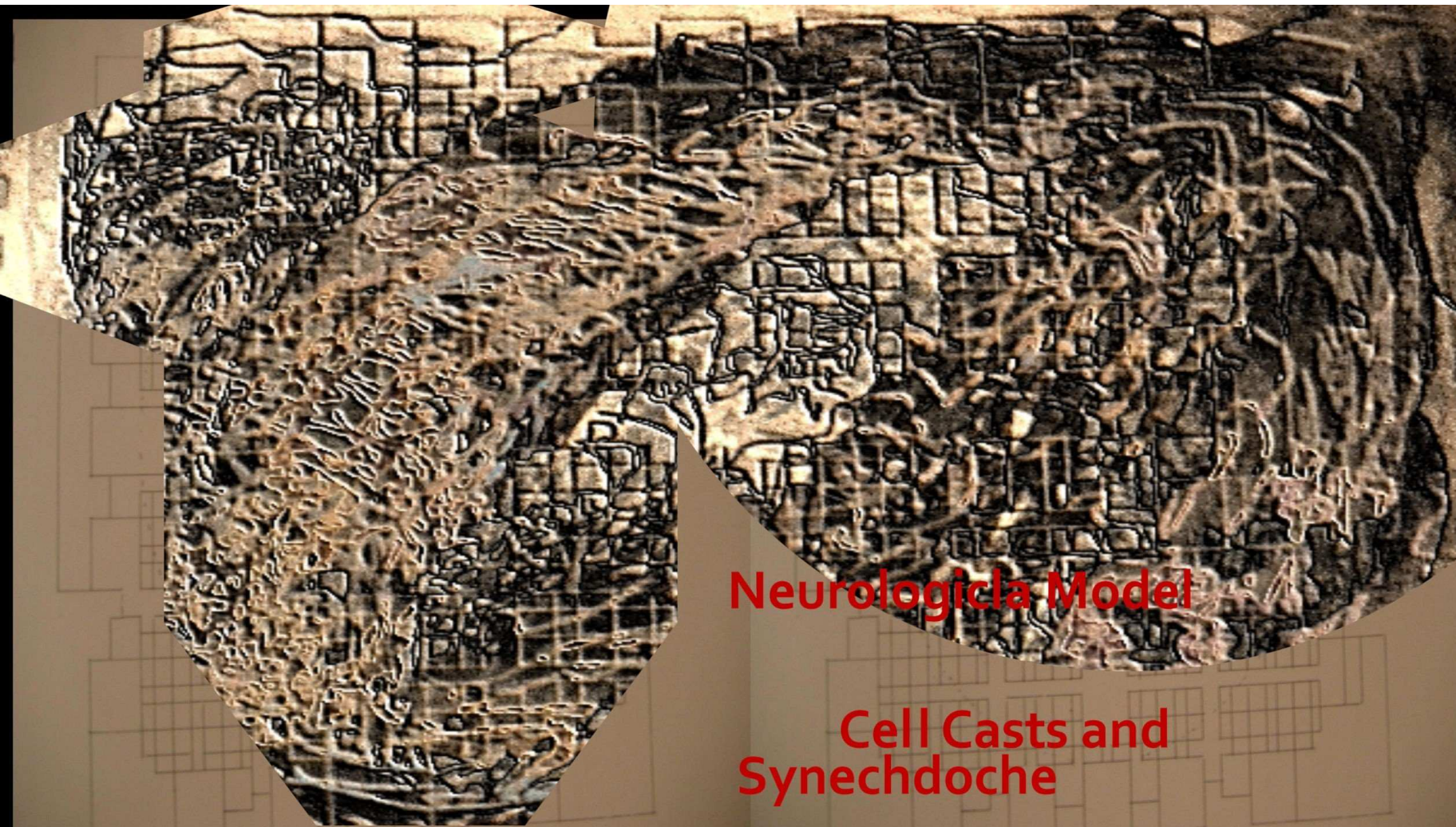
simulacra and antinome

Transformative plane of consciousness

Appeiron- Immanence

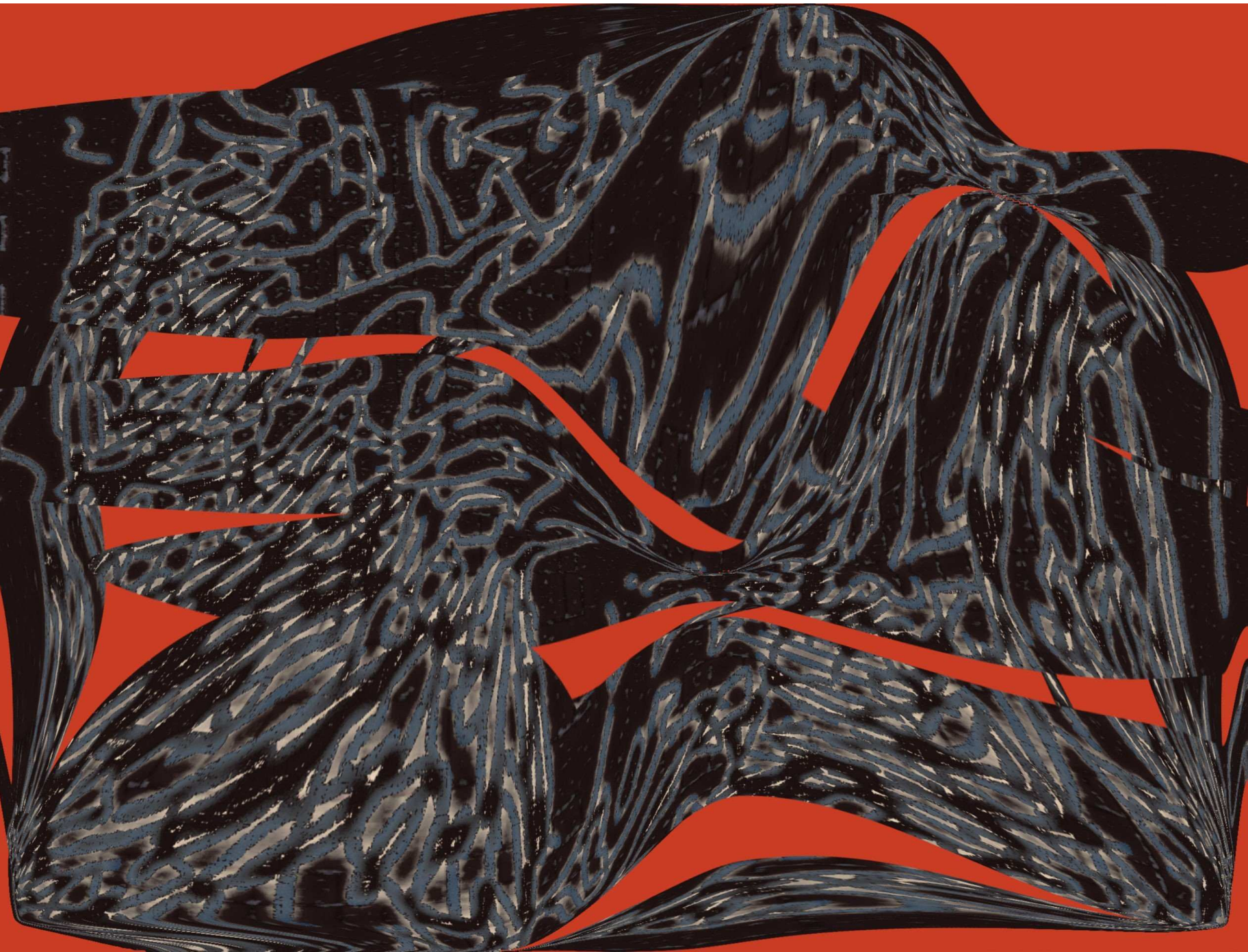
verbal visual doppelganger

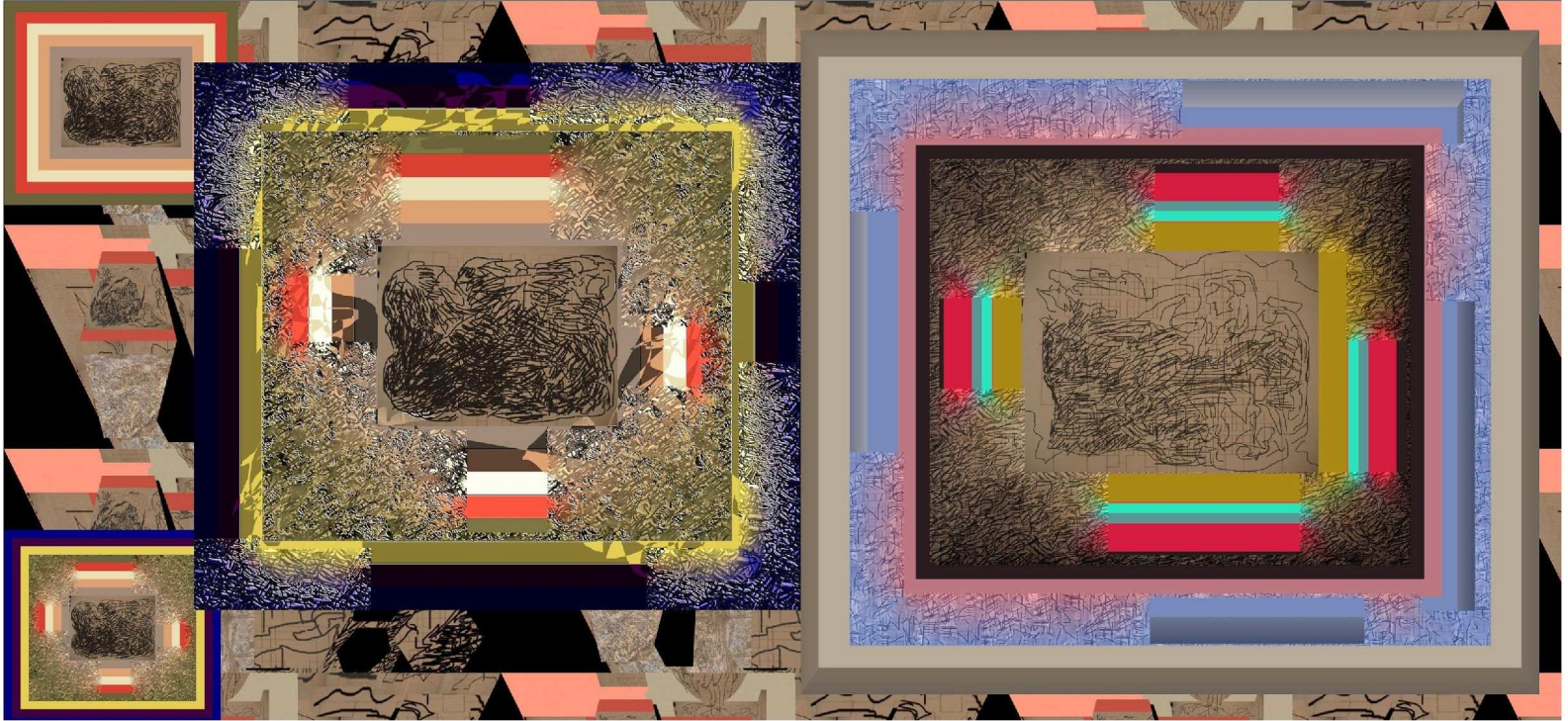
Tuche- Klinaman



Neurologica Model

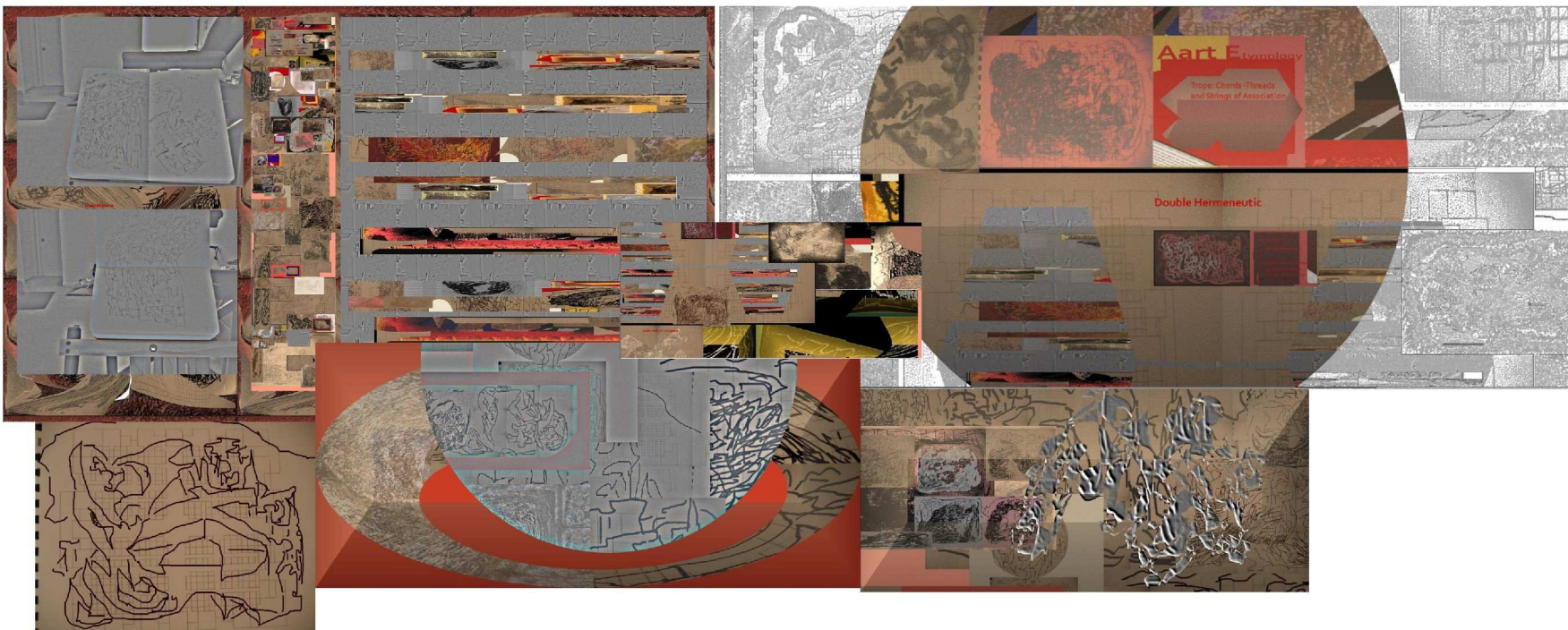
**Cell Casts and
Synechdoche**





**2-A METEORITE CRATER IS HOLEMAUMAU- I BUT SHOWED A DRAWING ARCHES AB-
STRACTED OF JOINERY BUT PLACED IN DELVE AND LADY SAID HEY I HAVE BEEN TO HOLEMAUMAU...
DRAWINGS THAT WAY CANONI-
CAL.**





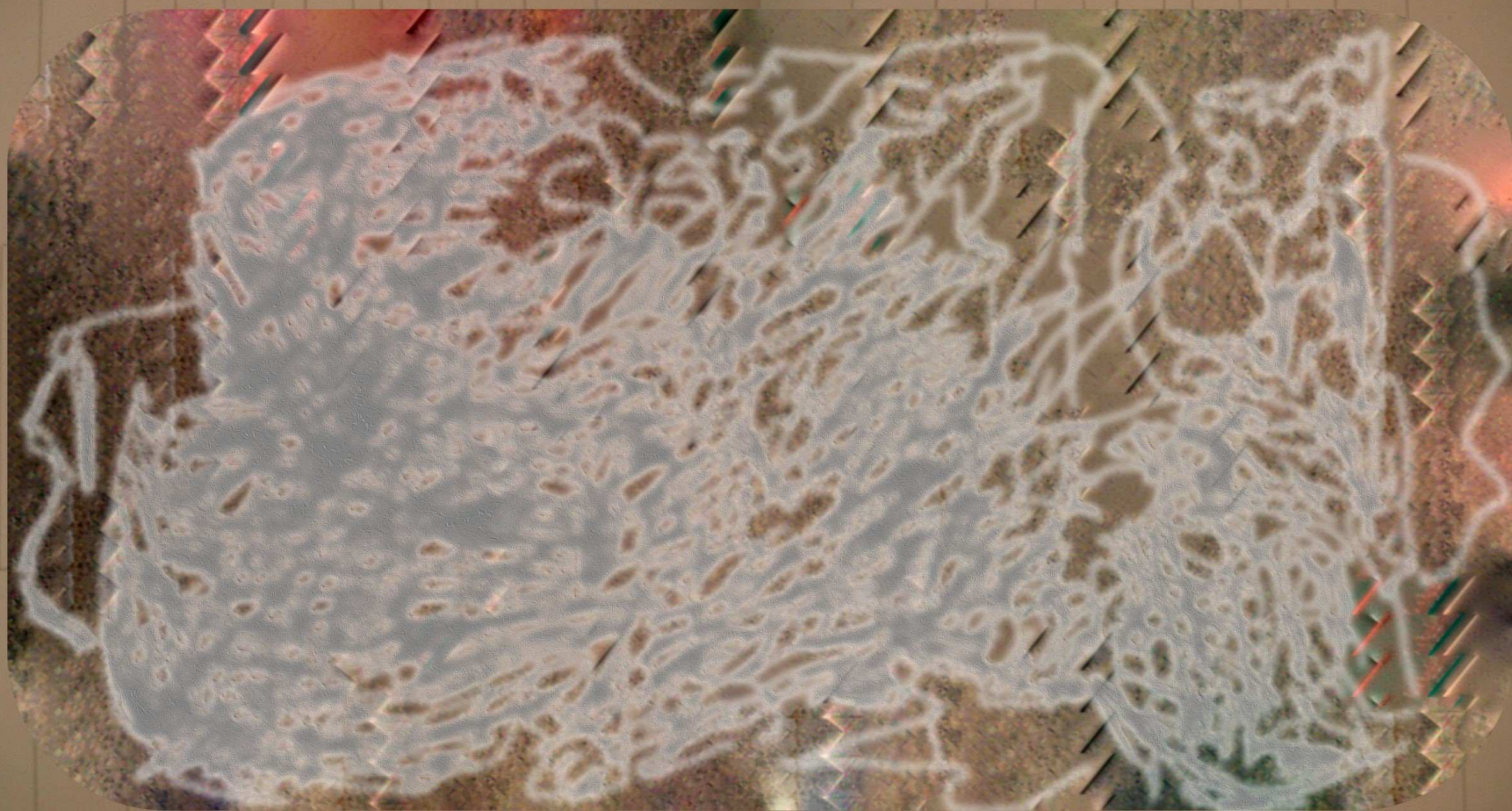
3-I mean: the Krater has become crater that is the trope or “turn : of speech originally solstice to equinox summer and winter either to other a crosstrees, a chiasmus, like Queequeg in the crosstrees a palindrome quincunx: The signification of form cross referencing the projection of naturalness stating art or the projection of art towards naturalness to the degree That the indicated is said to naturally occur be it tableau or environment or analytical reconstitution of means and mode to mood, tense. The concept of time as cyber drawing is a motion sensor linked to surveillance and archive.



5-THE CRATER BECAME A GARDEN, A COMMUNITY OF GARDENS ACCORDING TO CONTACT WITH THE STORY OF THE STONE, A VERSION OF PURELAND BUDDHISM PLANTED IN MY PERSONAL HISTORY- THE NEEDS OF STATING A TOPOLOGY OF TIME WHICH SHOWS IN DRAWING AS A TRANSDISCIPLINARY RHETORIC CARRYING THE VERBAL VISUAL DOPPELGÄNGER ALONG THE LINES OF TRANSGRESSION TRANSFERENCE AND CONTINGENCY OF THE RHETORICS: PSYCHOLOGY, PHILOSOPHY AND PHYSICS...



4-Surveillance: you are out of the novel and into the reality theatre of media a game playzone substitutes gnome for fool- gnomon that by which things are known- the stasis of photo images the zombie and the construct of ganging these cinema motion the vampire at which point you took over the game and became gnomic gno doubt. The archive of the collective subconscious no longer passive is at the articulation of drawing, always sign language since the deterritorialization succeeding the resistance to the Norman Conquest and local threads emerging to Scots, Manx, Welsh, Guinea, Gaelic, in time Aussie and Yank...





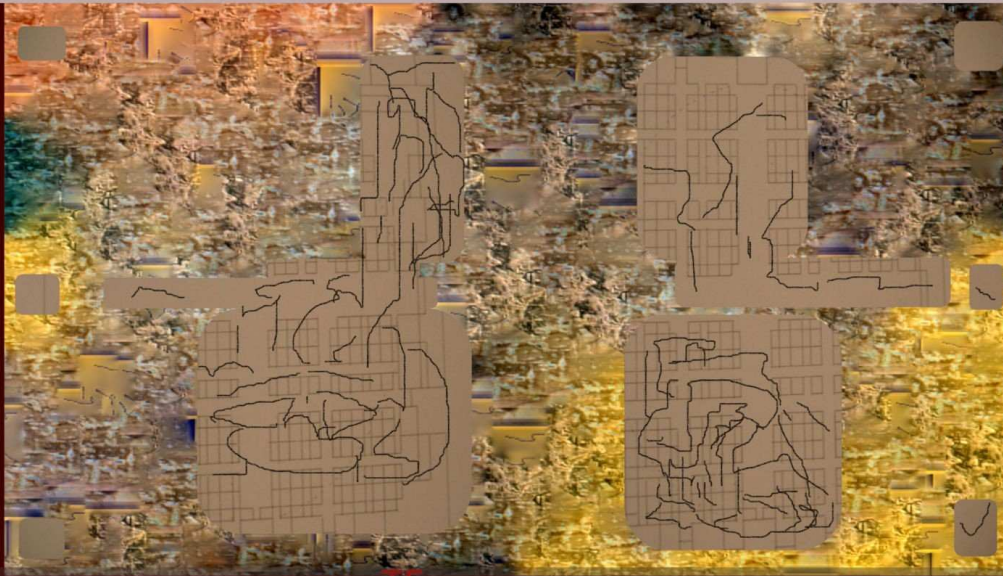






Morpheme-" Or"
channel, between
architecture:
column orders

visual Morpheme: Te architectural: "Tenon".....tesselation skin or collage collegen college. Enellage.



TE



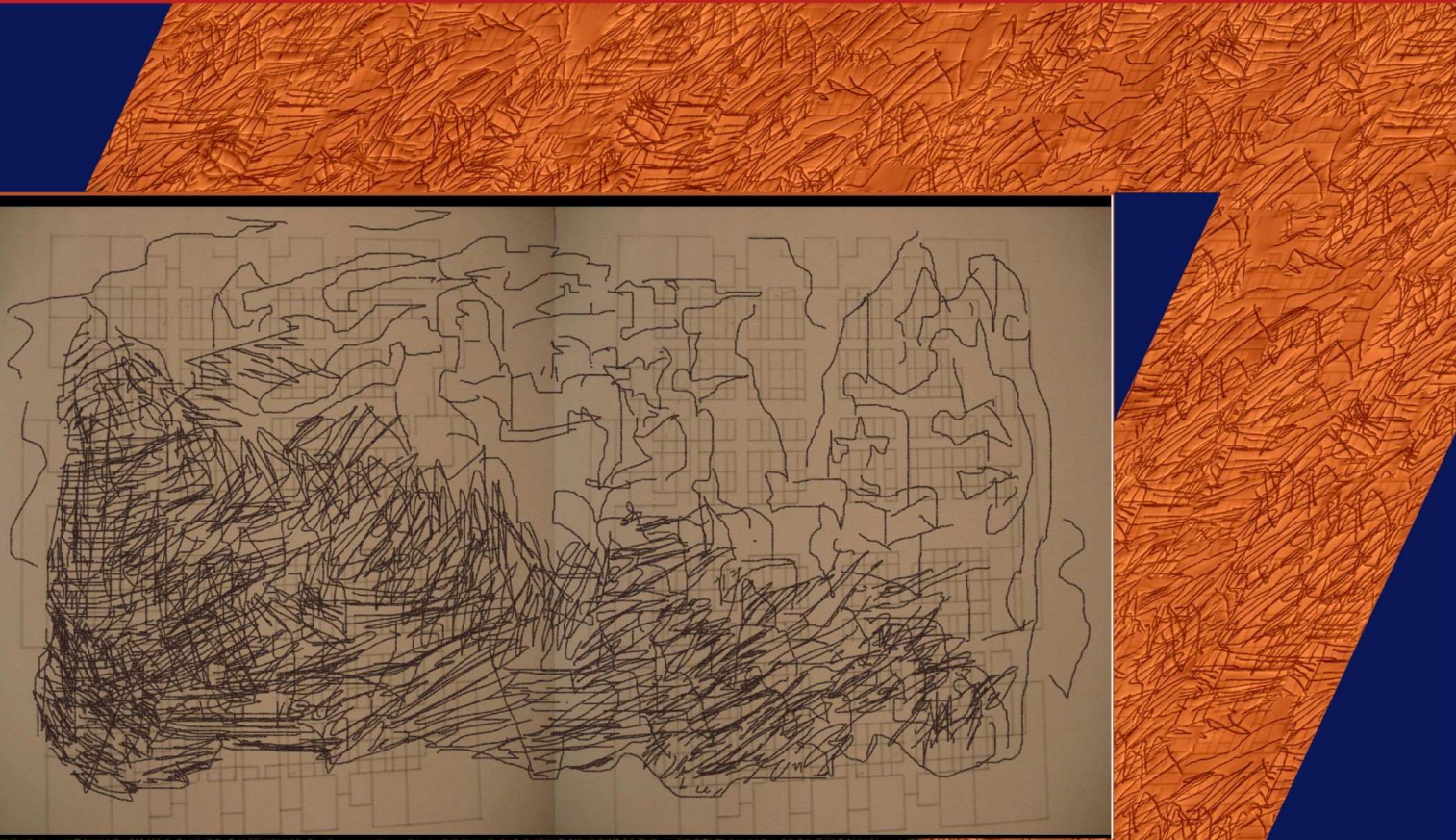
E



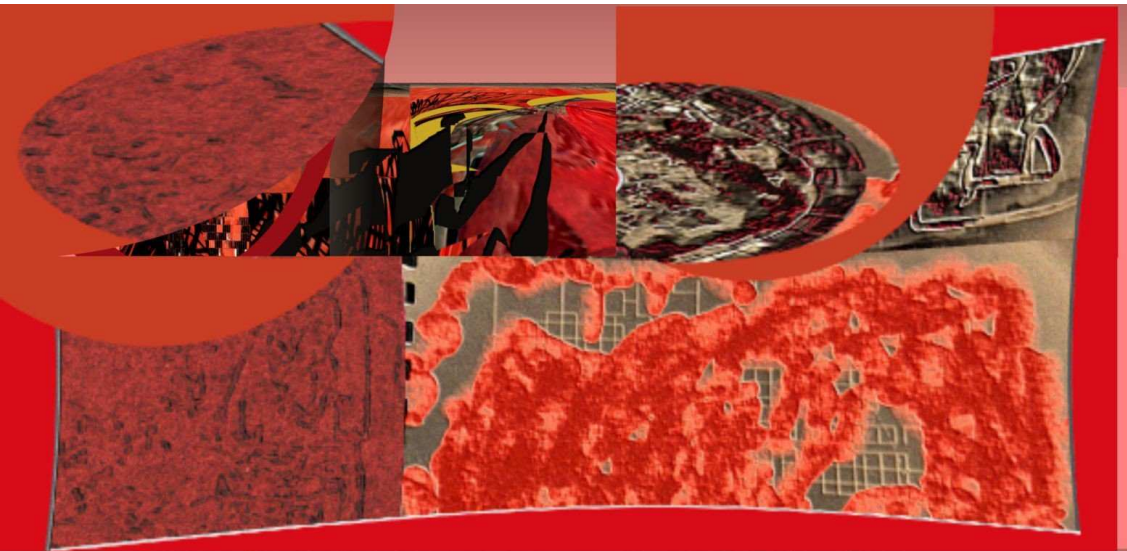
verbal visual
Morpheme:
HE

tonic-distinction
architecture:
"helix"

Visual/verbal morphime: AG...aggragate : architecture- "agora"



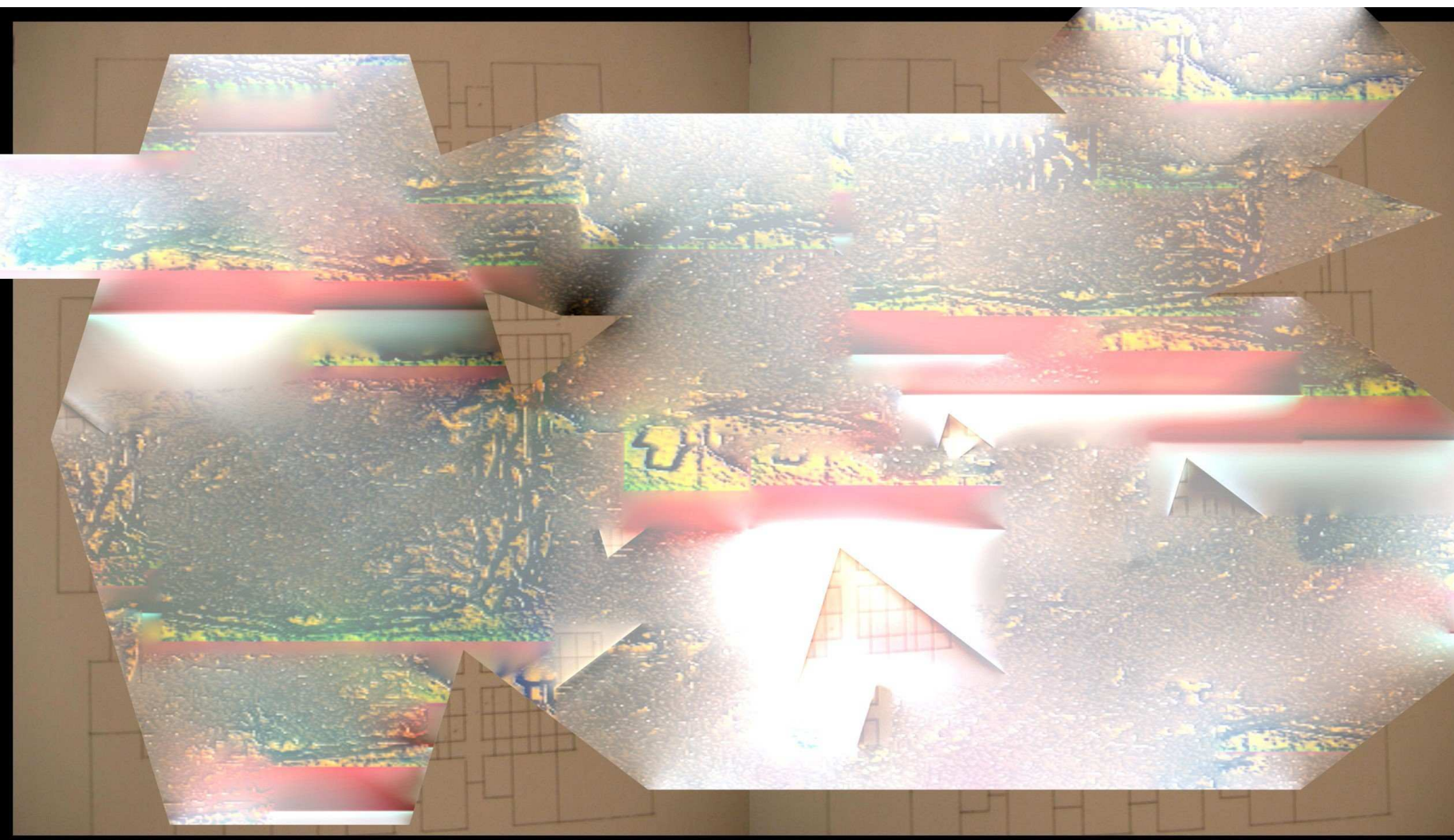
AG

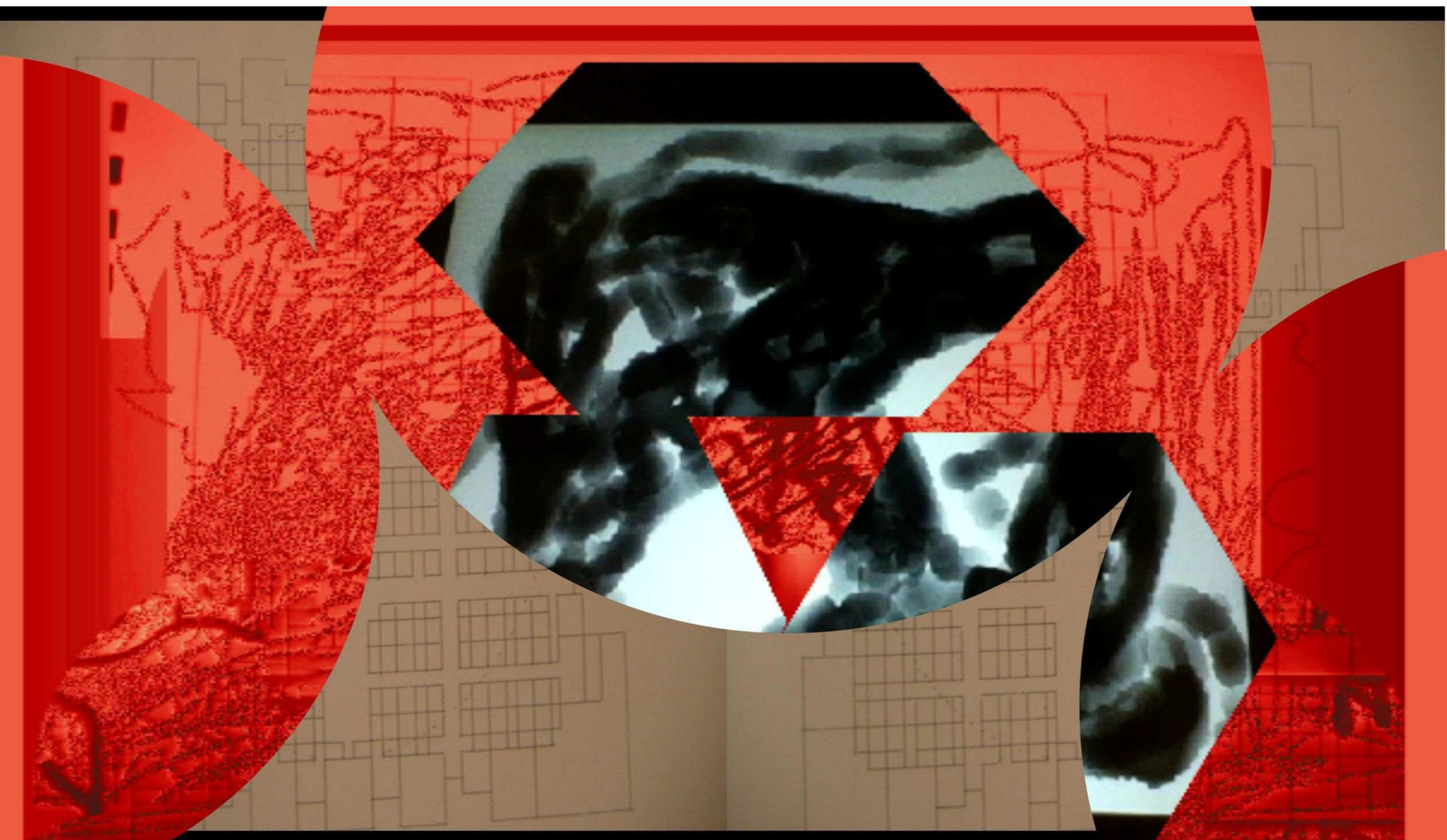


HE : visual verbal Morpheme tonic

ie these/those
architecture : "helix"



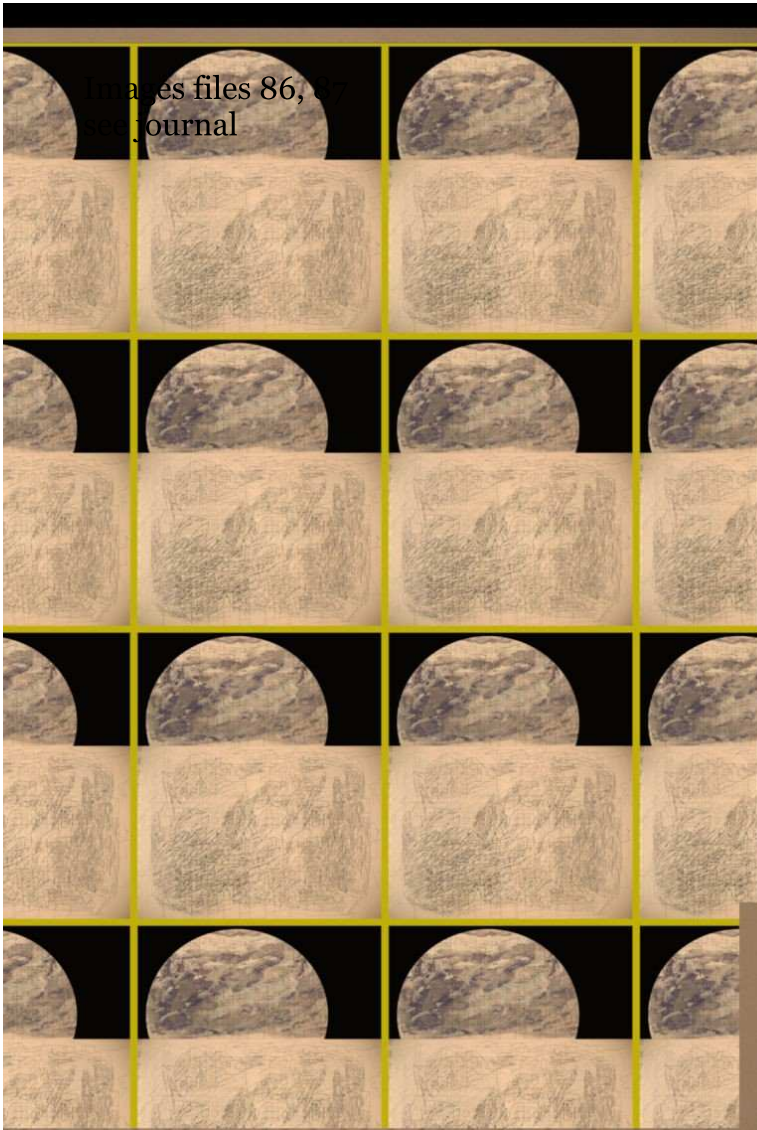


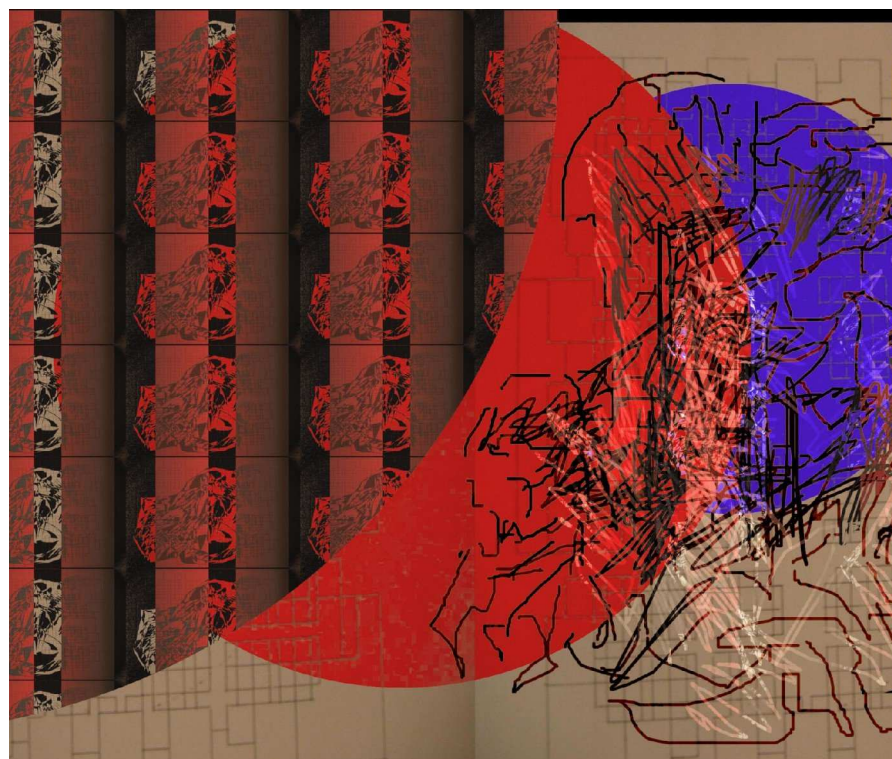
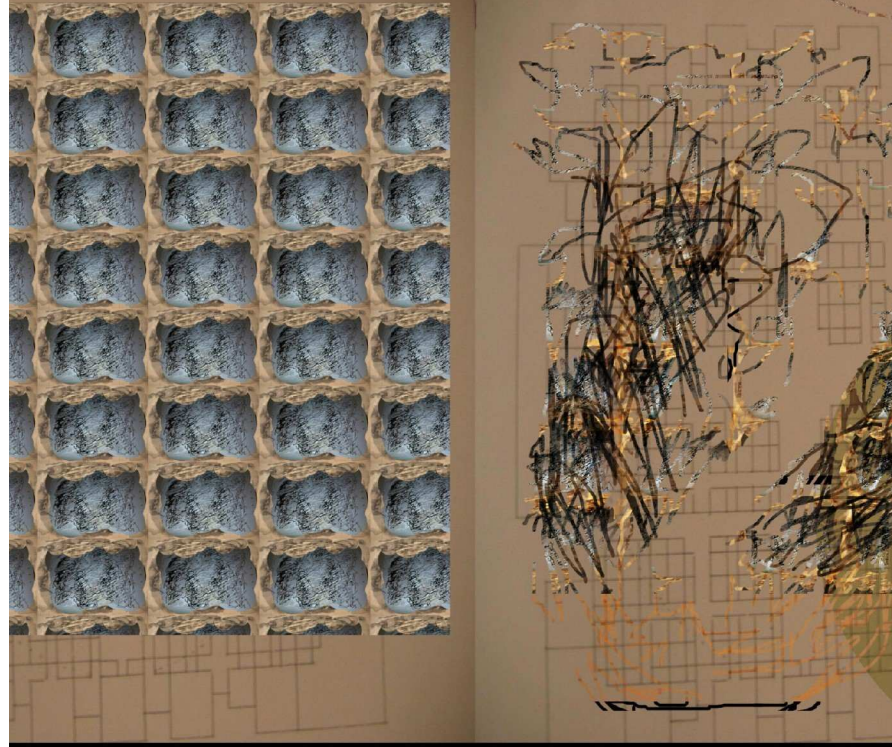


visual verbal morphemes: "vi"--- course
architecture- "viaduct"

An abstract artwork featuring a textured, brownish-grey background. A large, stylized red letter 'VI' is prominently displayed in the center. To its left, a blue letter 'VI' is visible, partially obscured by the red one. The background has a mottled, almost marbled appearance with some darker and lighter patches. The overall composition is centered and balanced.

VI





Trace /Rhizome and the Pattern Block

When a drawing is done in charcoal there is a combination of trace and rhizome in that the circular growth patterns mapped to a burning are traced to reconstitute simultaneously the wood ring pattern and an object of drawing which embed each other as counter definitions that alter each other by a transformative morphic mirroring to a plane of consciousness .

In this series I have taken a pattern in which the individual block for the pattern was a drawing in a canonical series which has been much modified and transformed through the cyberdrawing loop and its strange chords strings and loops of transformative topographies topological to the drawing as a motion sensor of event as transgression and contingency.

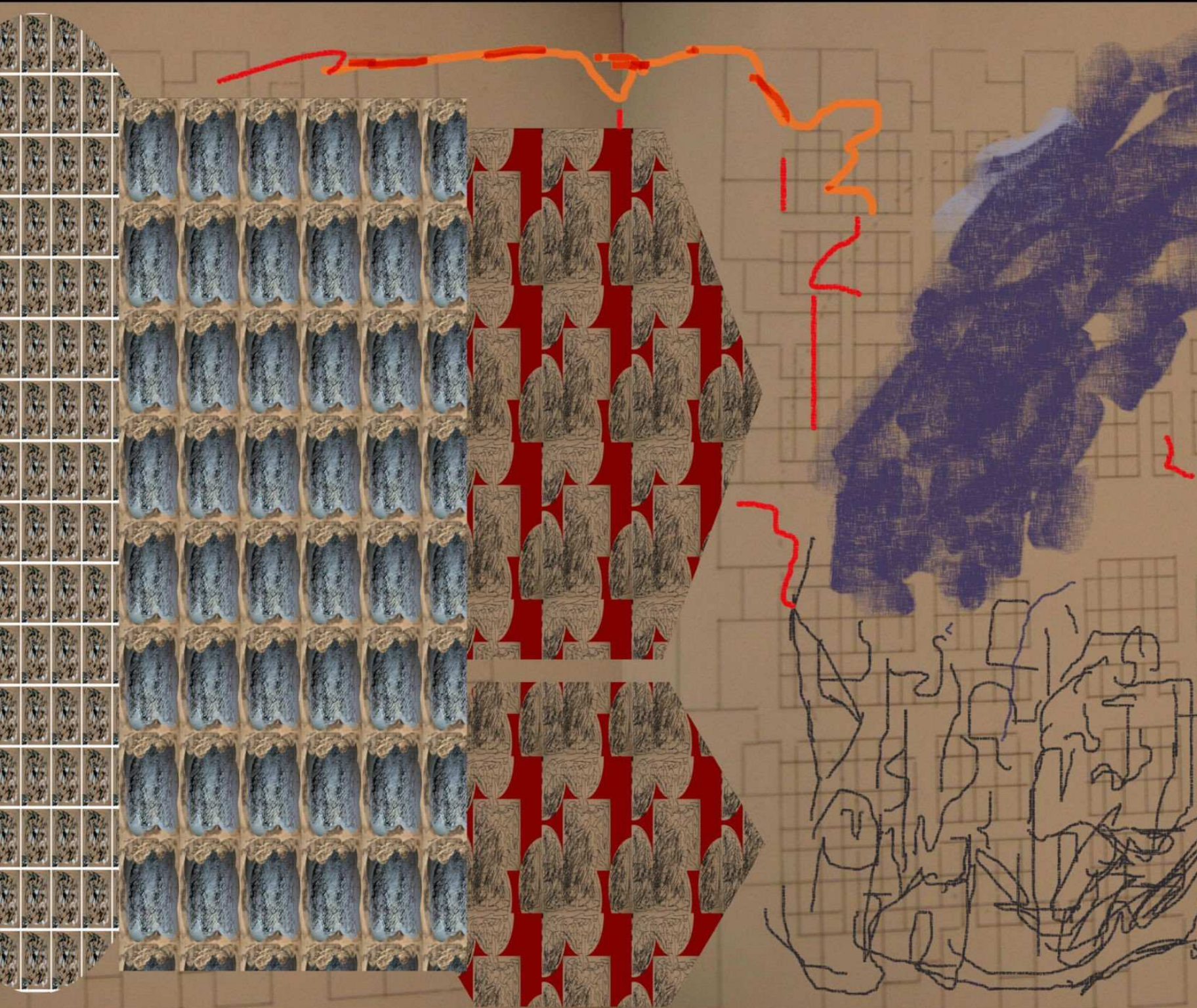
From the pattern I have then created a block of pattern and made a drawing that is in the original canonical series by a function which places the free running line as one foot and another node as it were feeds the pattern into the line as it goes...



Intertextuality as Double Hermeneutic

Intertextuality- the borrowing or quoting of another artist poses for me the possibility that Morandi and Warhol both used cubist principles we inherit as Boolean sets: intersection union and opposition moved towards a cultural encounter i.e. Morandi used detritus, common discarded object for reference and Warhol used the wrappings of societies imagery as a kind of intersection with secular culture that in art had that opposition the artist's printmaking as opposed to sheer technological production and the union of making available a cultural synthesis of mood and mode. Morandi used the traditional tableau and Warhol translated that to tabloid... the hermeneutic then of tableau or tabloid as a kind of herm or set of spoils that bears analysis... becomes self reflective through the agency of the artists print towards a term shared by printmaking and philosophy as rhetoric namely the "artist's proof". Per Andy Warhol's philosophy he never said that but he should have...

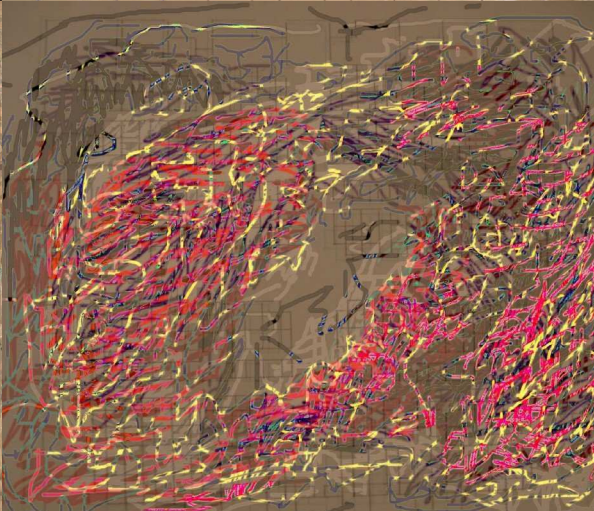
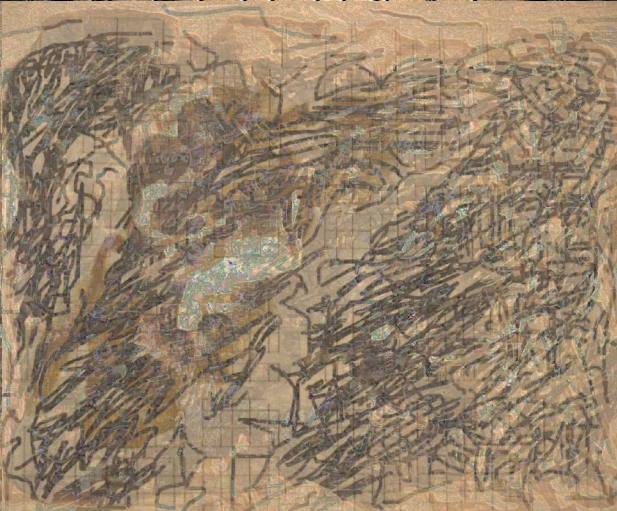
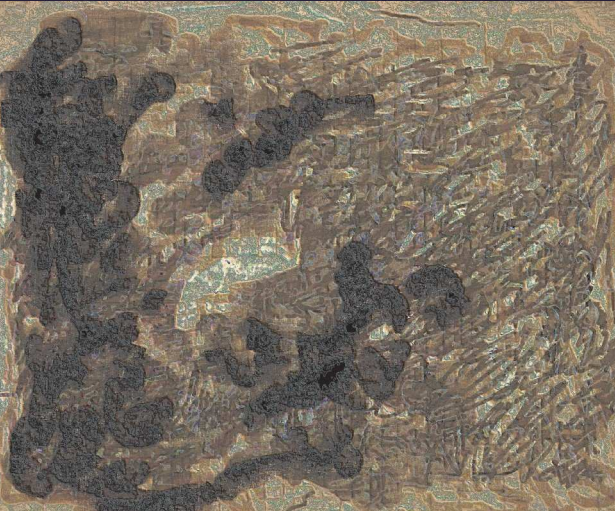
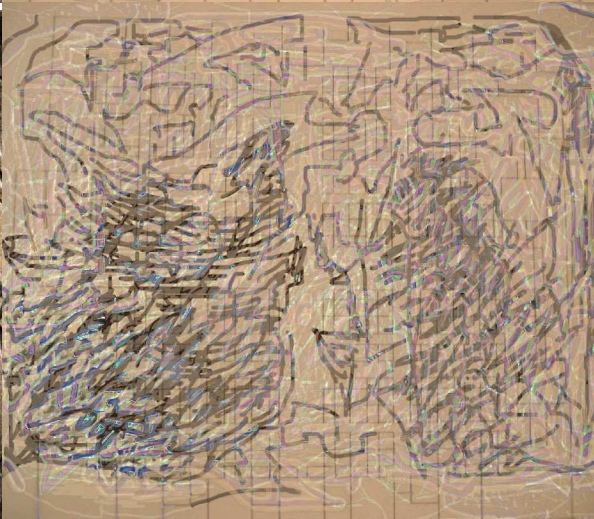
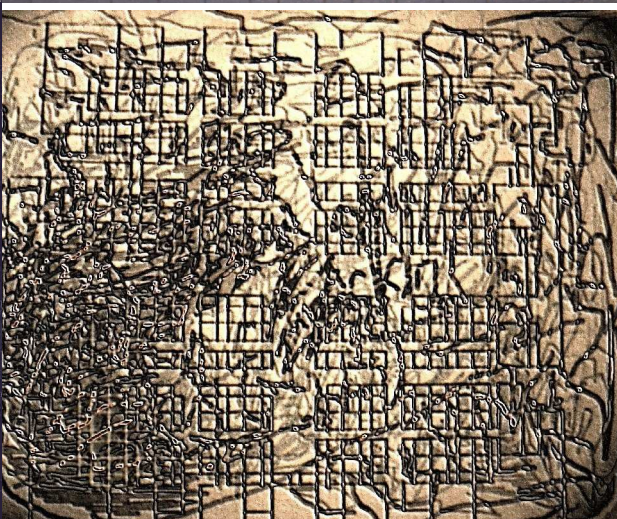
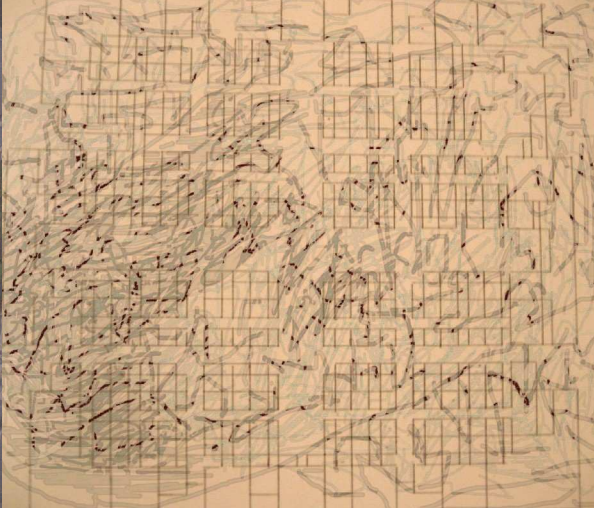
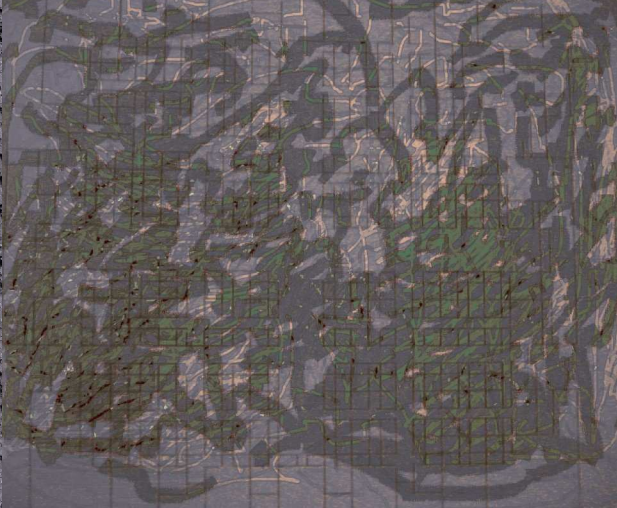
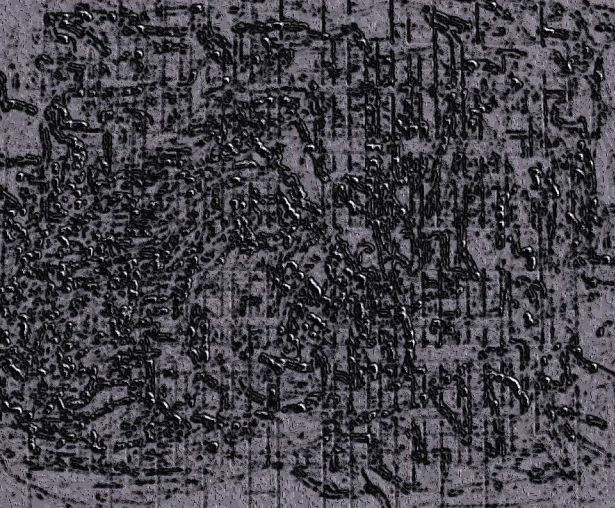
I met the first Post Modern Architecture show in NY(the NY 5) in the models in which they used patterns- wrapping paper to kind of symbolize this process. In the works here I create my own patterns out of a pattern block, a drawing from a canonical series which introduced in the cyber loop takes on the chord threads and strings of strange loops within the motion sensor media. Having done so I then take pattern sections that in turn become pattern blocks as it were – the principle of synecdoche applies- part representing whole and whole representing part... and draw against these to rejoin the origins of the canonical series which means to move from tableau to environment but in terms of a virtuality out of which abstraction poses its own meta material and marks in rhetoric the facultative projection toward levels of association that build perception not as a noumena or thing in itself but rather a kind of roundabout.



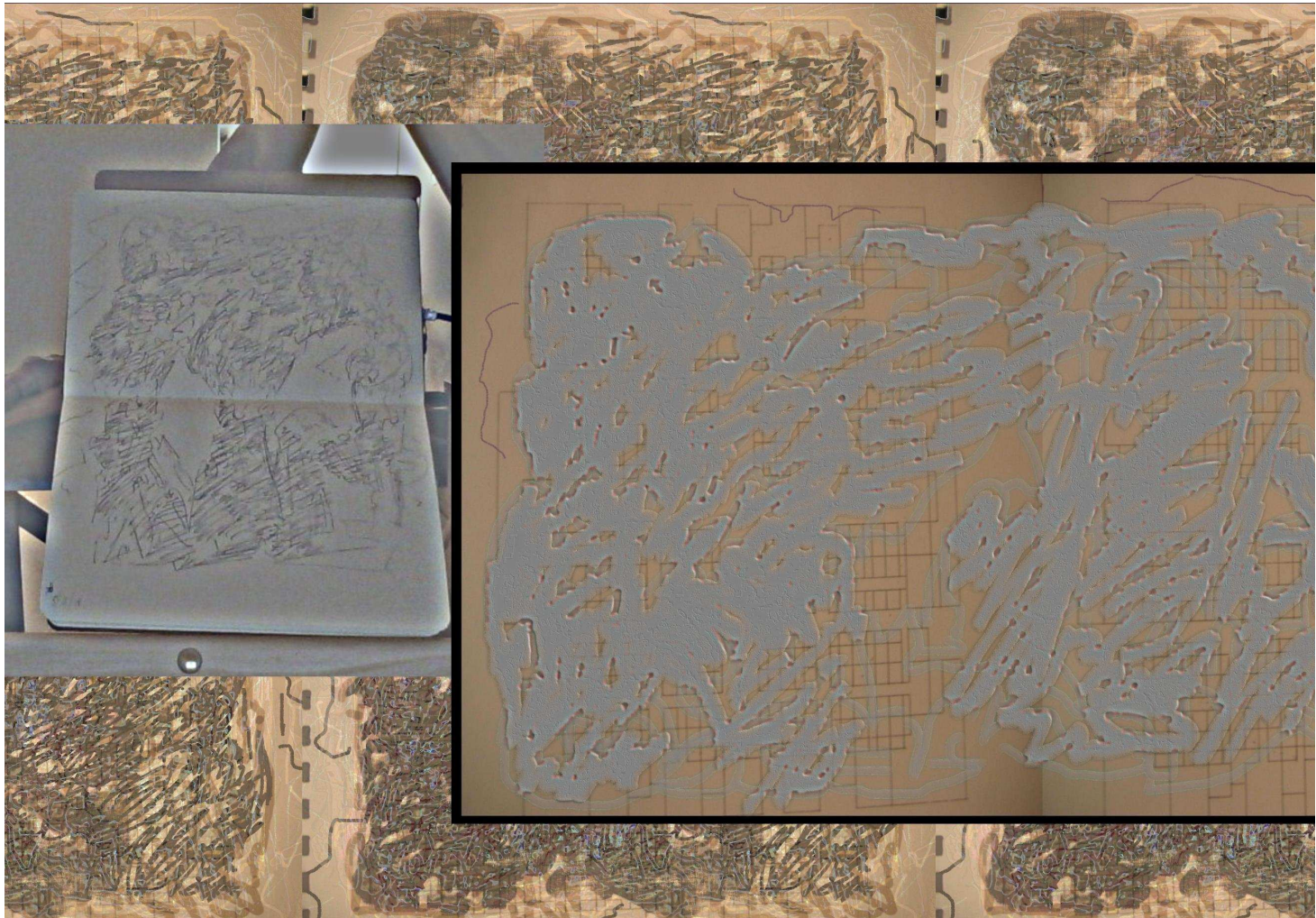




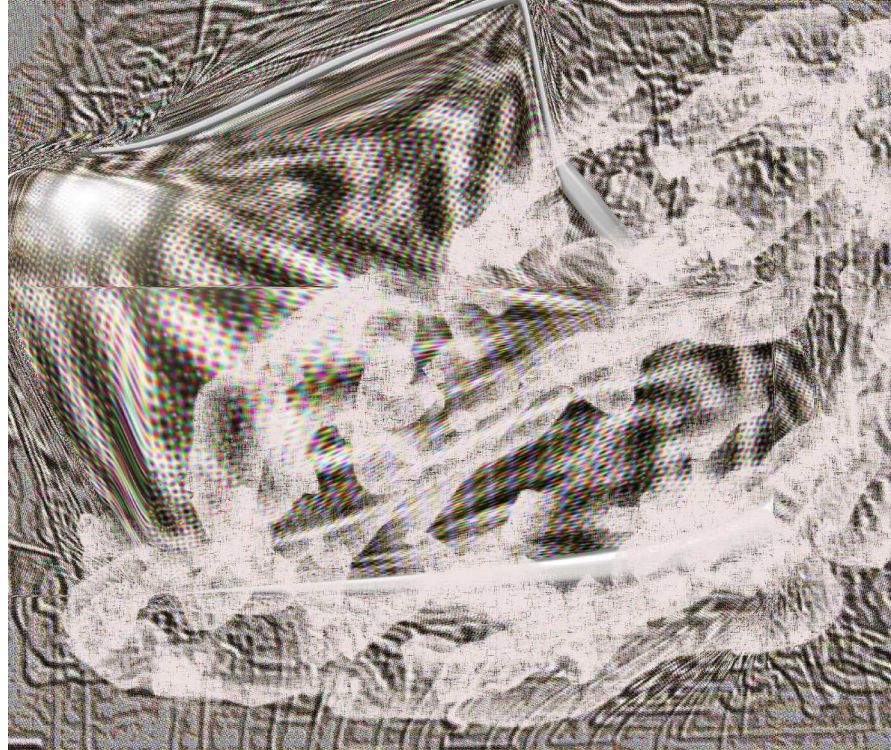


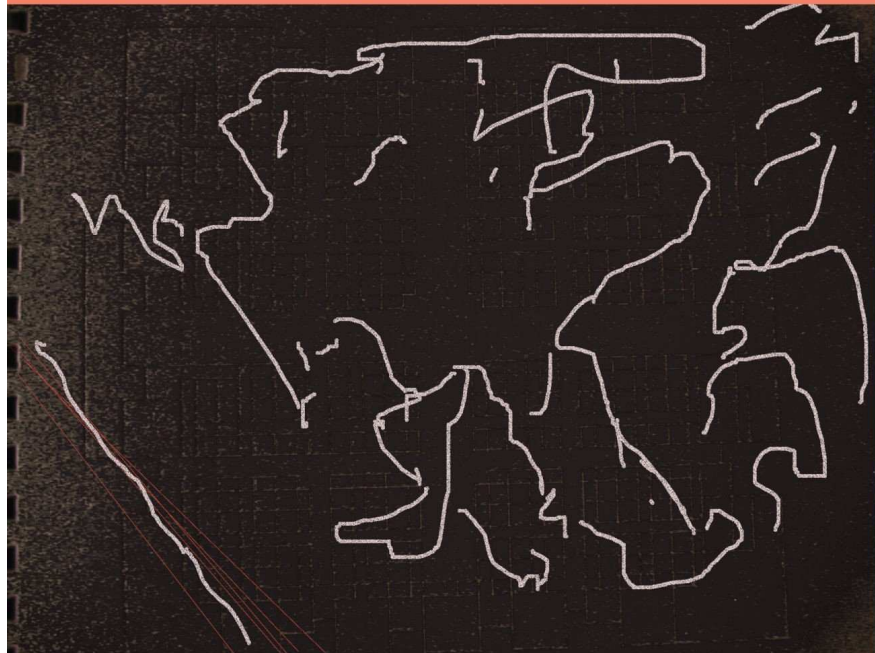






Dust Raising





Xi House

x in Greek xi

towards chiasmus: cross reference or matheme i.e. verbal cross multiplying towards unity

"uncomprehending they hear like the deaf absent while present"

Greek eta and Mu are mirrors capital eta H indicates Assyrian alphabet adopted to create form (aspirant morpheme) Greek otherwise has hard and soft 'breathings'

xhx hu means roar of crowd or dawn : roar/aurora

report - logos

humera -dampness and light like myth of Philoebus in Plato

and Heraclitus: dry beam of light - dry soul best

Orpheus_ Dyonisian and Polonica cults

Heraclitus-> bow and lyre

"Bios" Greek for Bow..

Organic

morphological (morpheme)

M-Orphic

Orpheus Heraclitus Plato -syllogism

morphological arrows (Zeno)

chiasms 4th level over syllogism

dialectic binary

discourse = polyphonic polymorphic voice and metamorphosis

video-----April -May 2015 Journal M-Orphic Media Cyber Drawing

EClipping no space

you did did you

innocent guilty

code

superpatterns and pattern block

Krater crater

Xi house

Dust raising

Displaced Ground as object space -> perspective object

art etymologies

morphemes

Trace interpolation Rhizome Interpellation

Clone Brush

Photo period excavation

Mosaic

Gao Cao Doppelganger

Object Displacement

Orphic Rings

Underwriting /Overwriting

Text block slices

Morphological Arrows

Accelerator

Mosaics

GS

M-> Orphic Morphological Arrows : topography of intersection opposition and union
XHX in Greek: Hu...roar (of crowd) and dawn (aurora) aurora Aura = Human
Morphemes: visual verbal (sound element or mark)
=Bow and lyre (" it is an attunement that turns back on itself like that of the bow and the lyre"
Bow in Greek: "Bios"- biological
art etymology of Orphism (art movement related to dyes)
:osmotic consciousness
video stain of no space (stain = adaptation to environment)

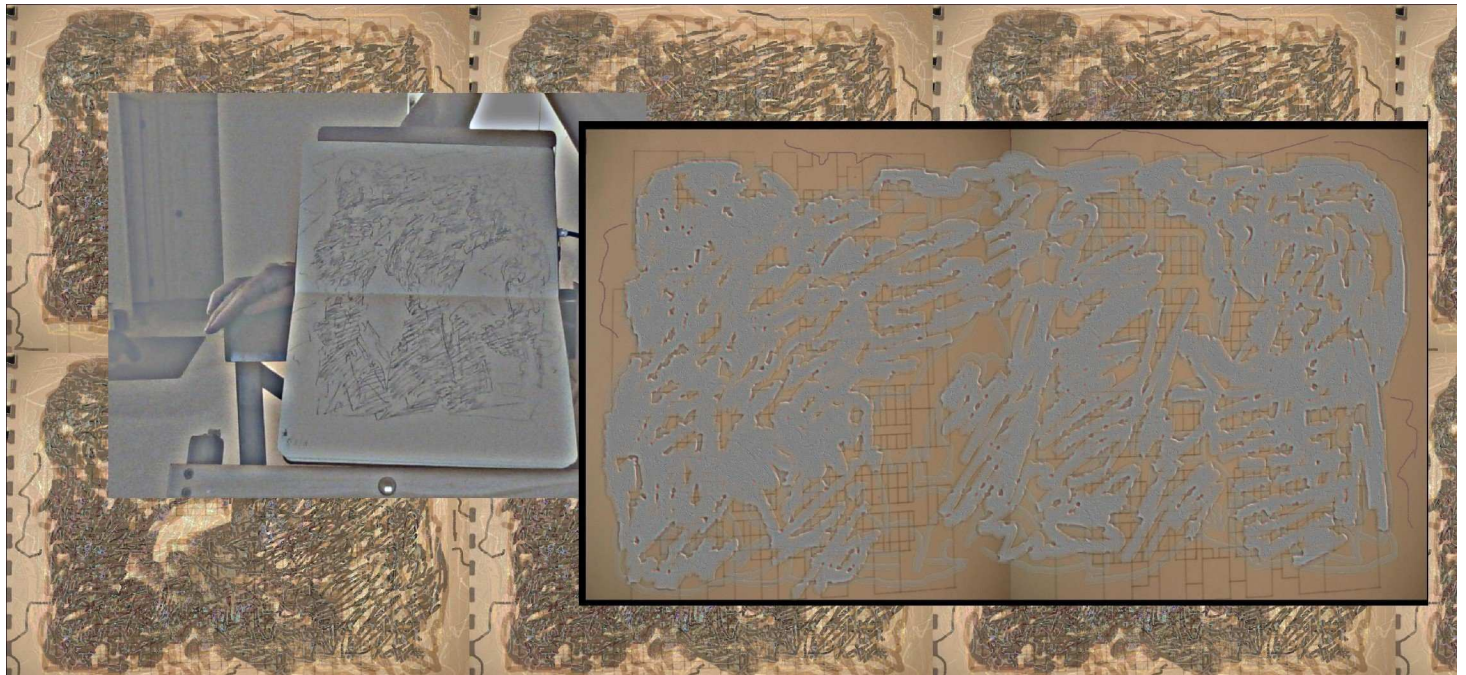
Fragments

M-> Orphic Morphological Arrows : topography of intersection opposition and union
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Bow in Greek: "Bios"- biological
art etymology of Orphism (art movement related to dyes)
:osmotic consciousness
video stain of no space (stain = adaptation to environment)
Showing building up process is topological : Detachment is invitational to equilibrium.
Equilibrium of topologies are morphologies of psychological colloids
Rhetorics are a transdisciplinary topology (Philosophy-Art-Physics-Psychology as organic etmylogies of arts of osmotic consciousness for example cyber drawing as motion sensor media).

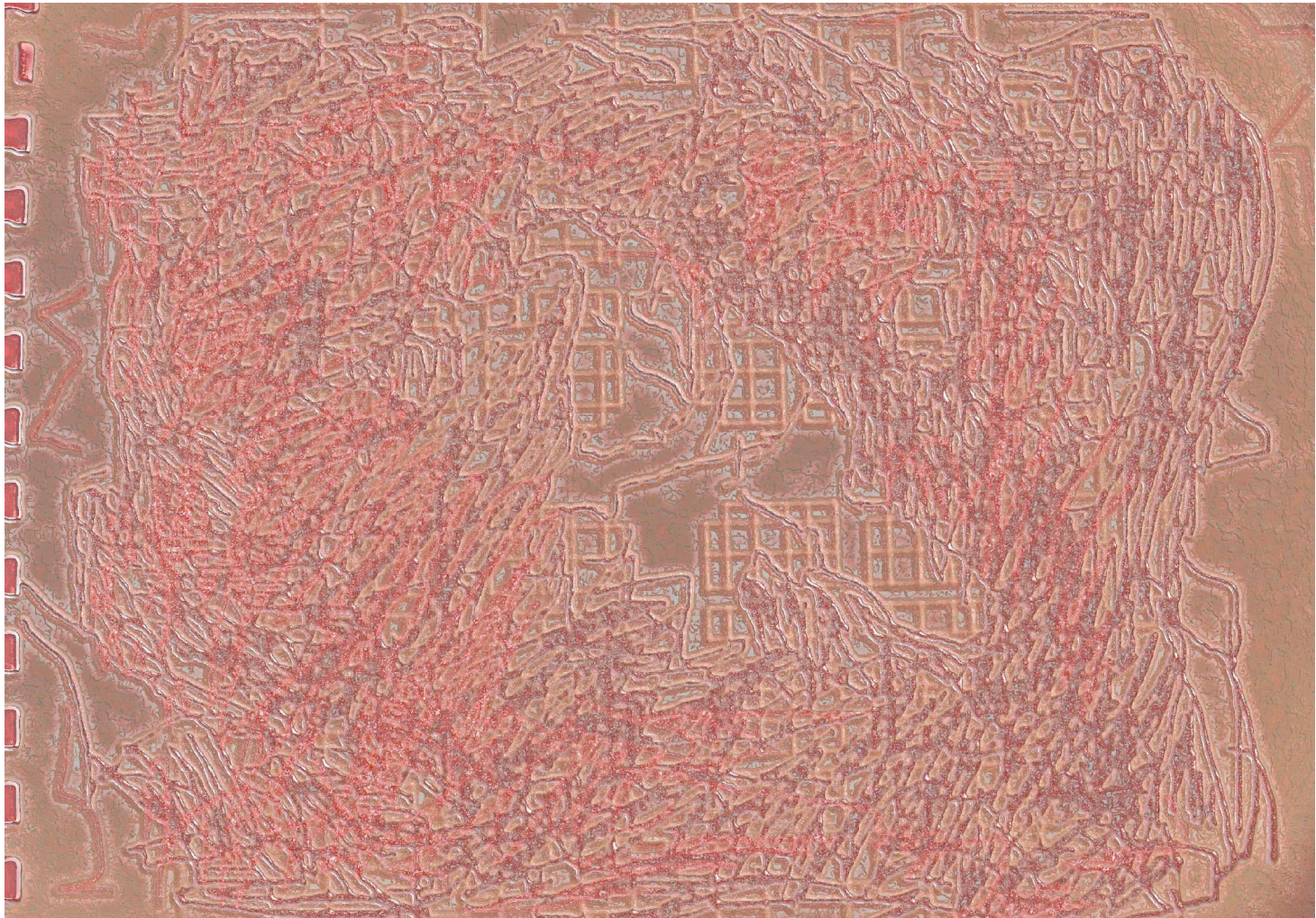
https://www.youtube.com/edit?video_id=CuJfXk3rZyY (https://www.youtube.com/edit?video_id=CuJfXk3rZyY)



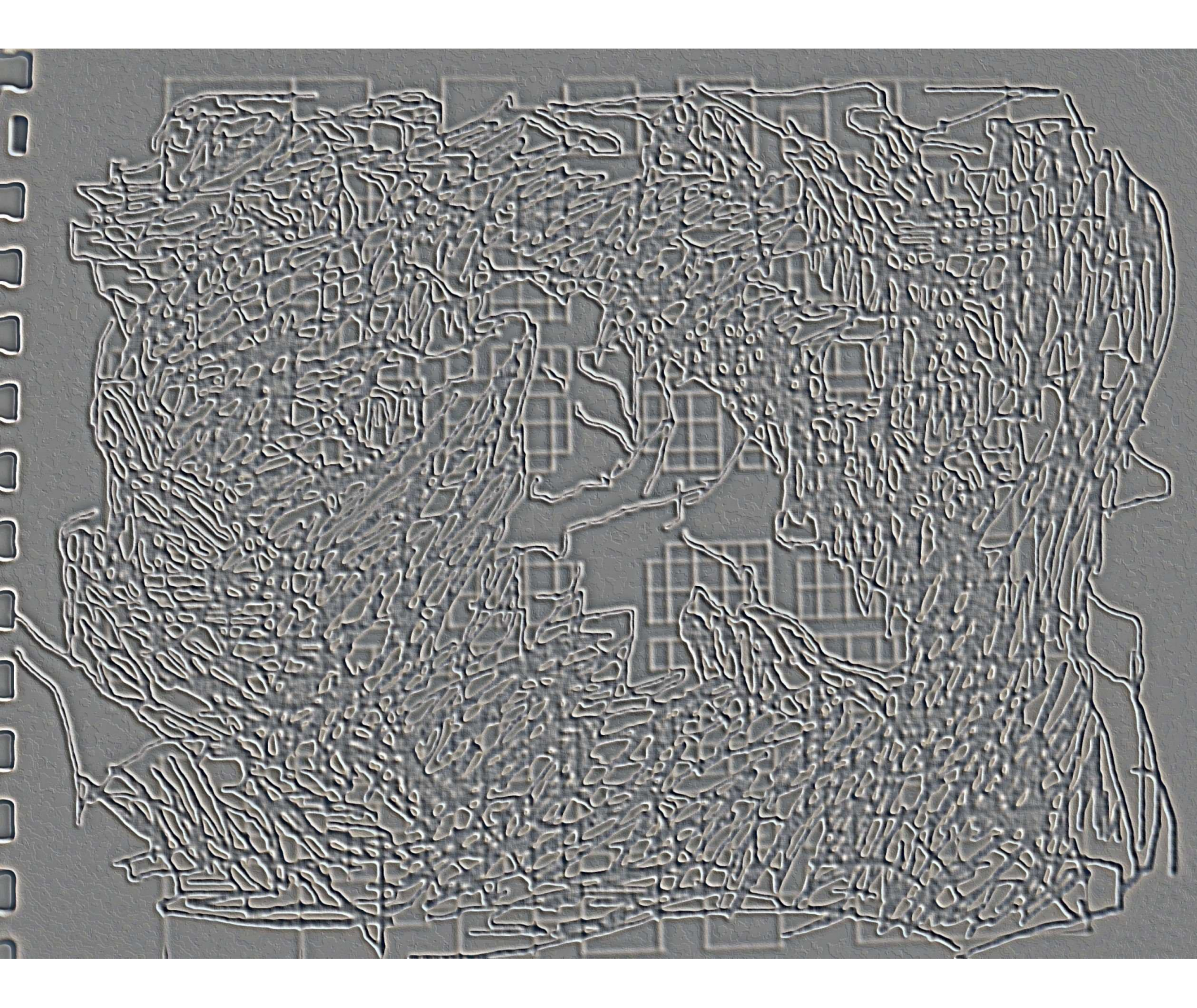
Inter pellation

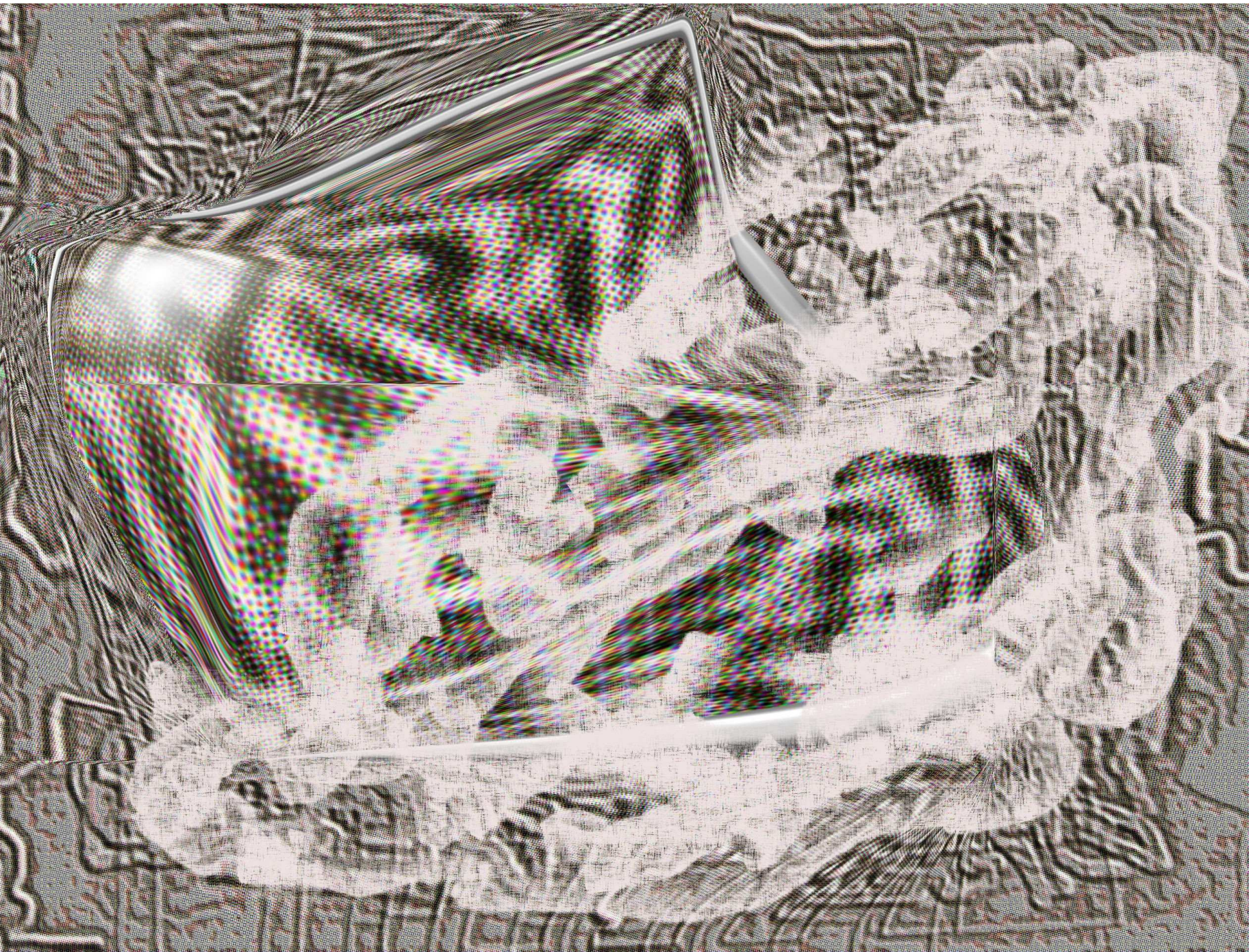


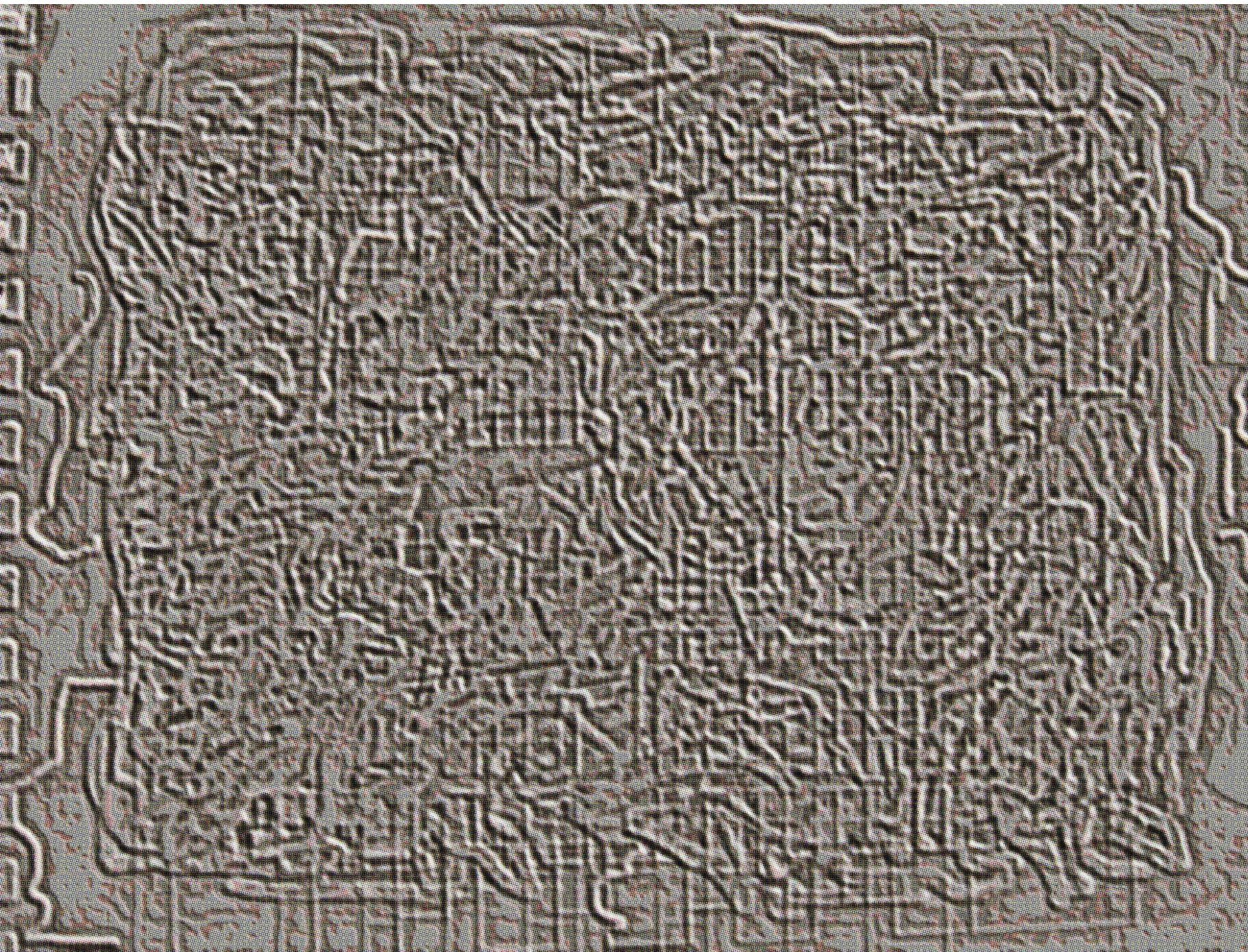
Interpolations



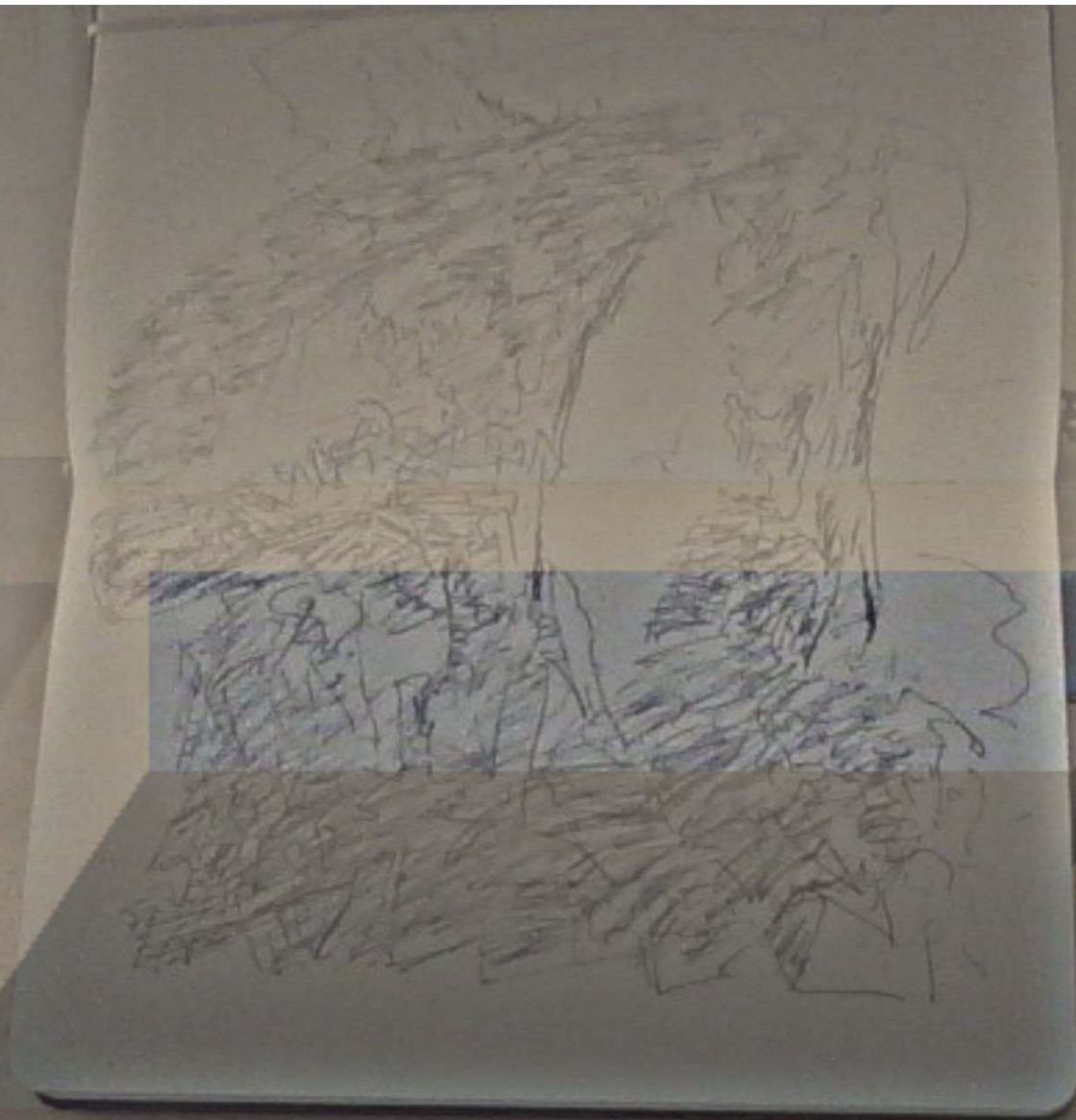
Interpellation



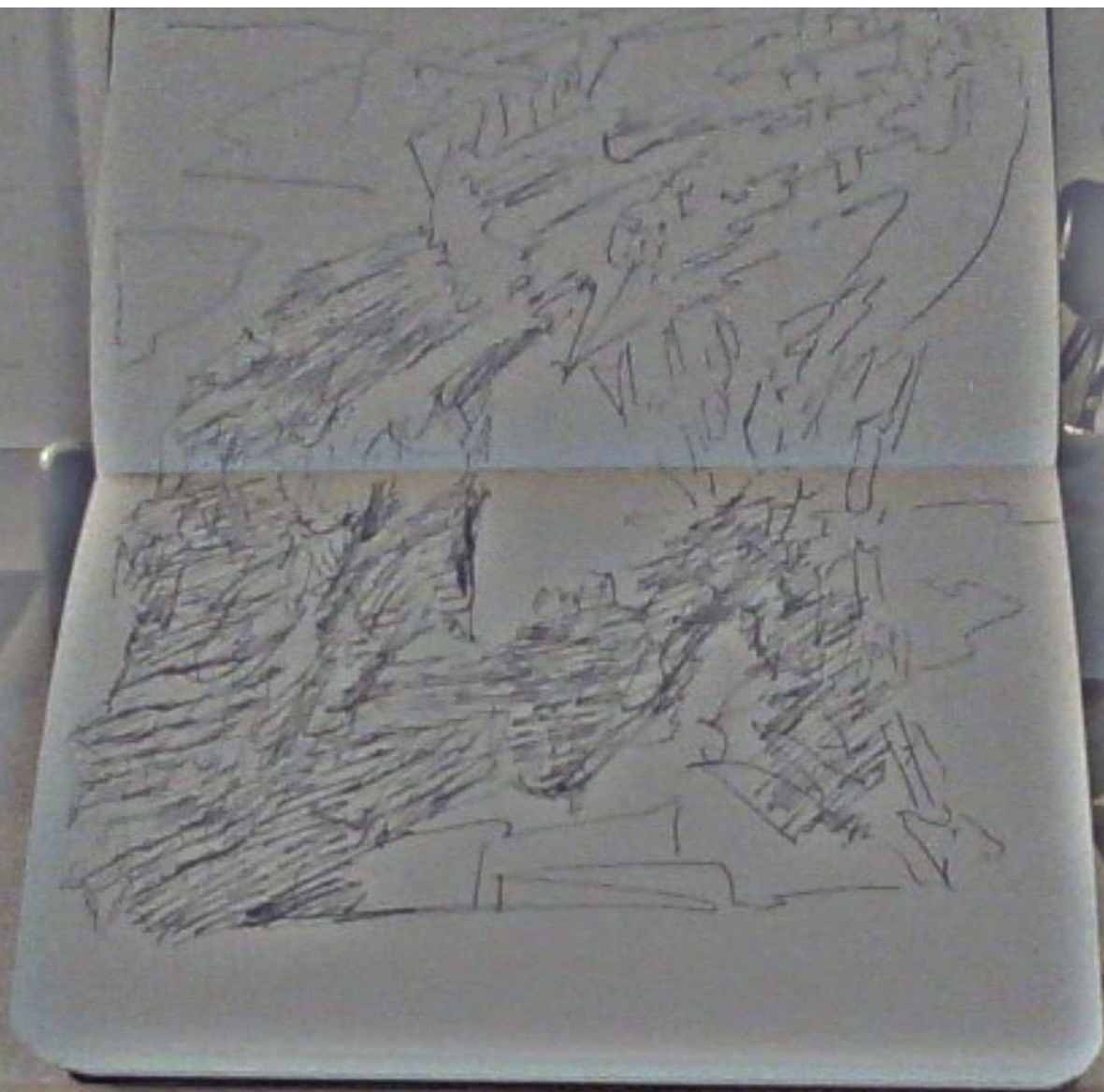






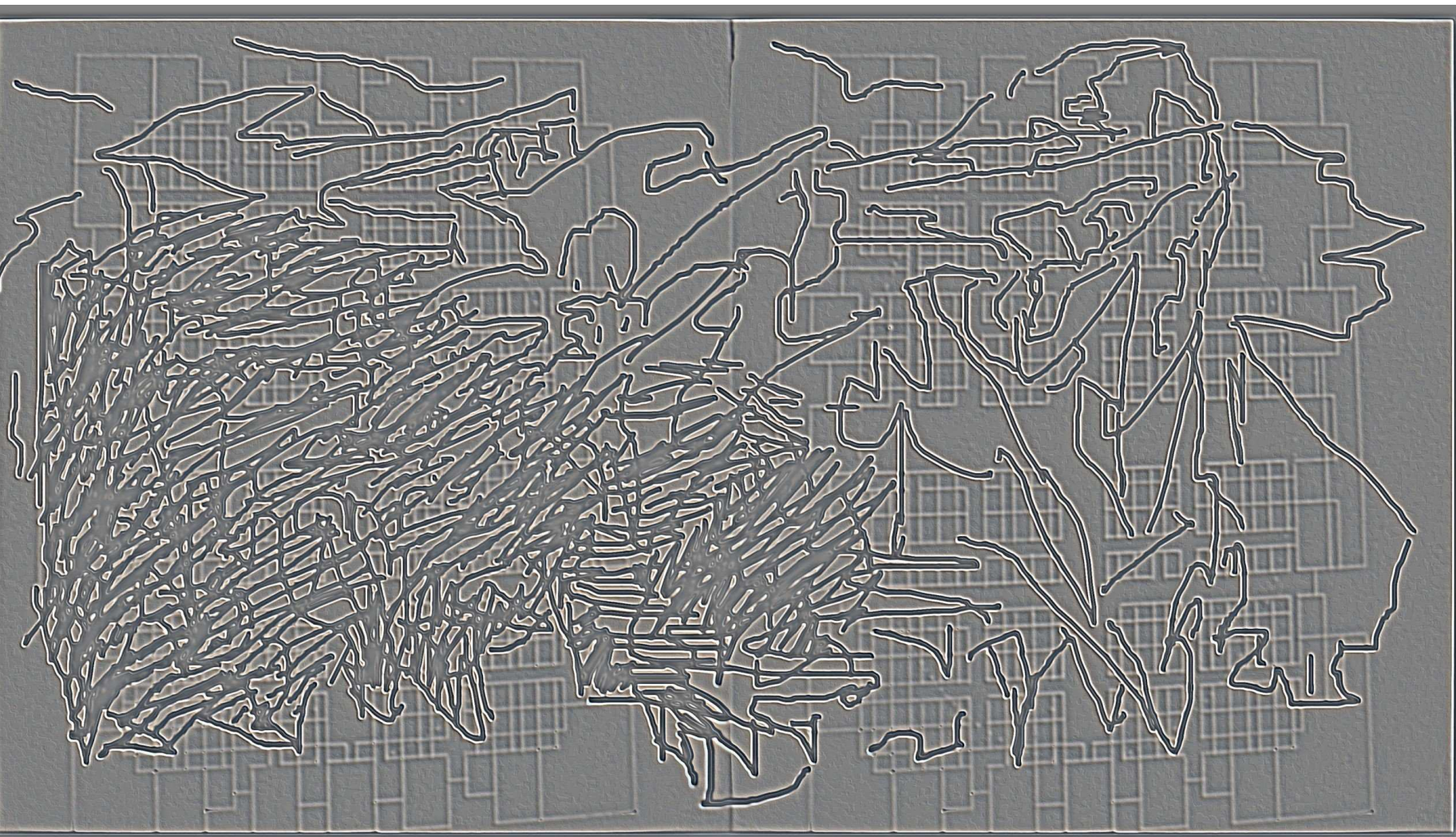








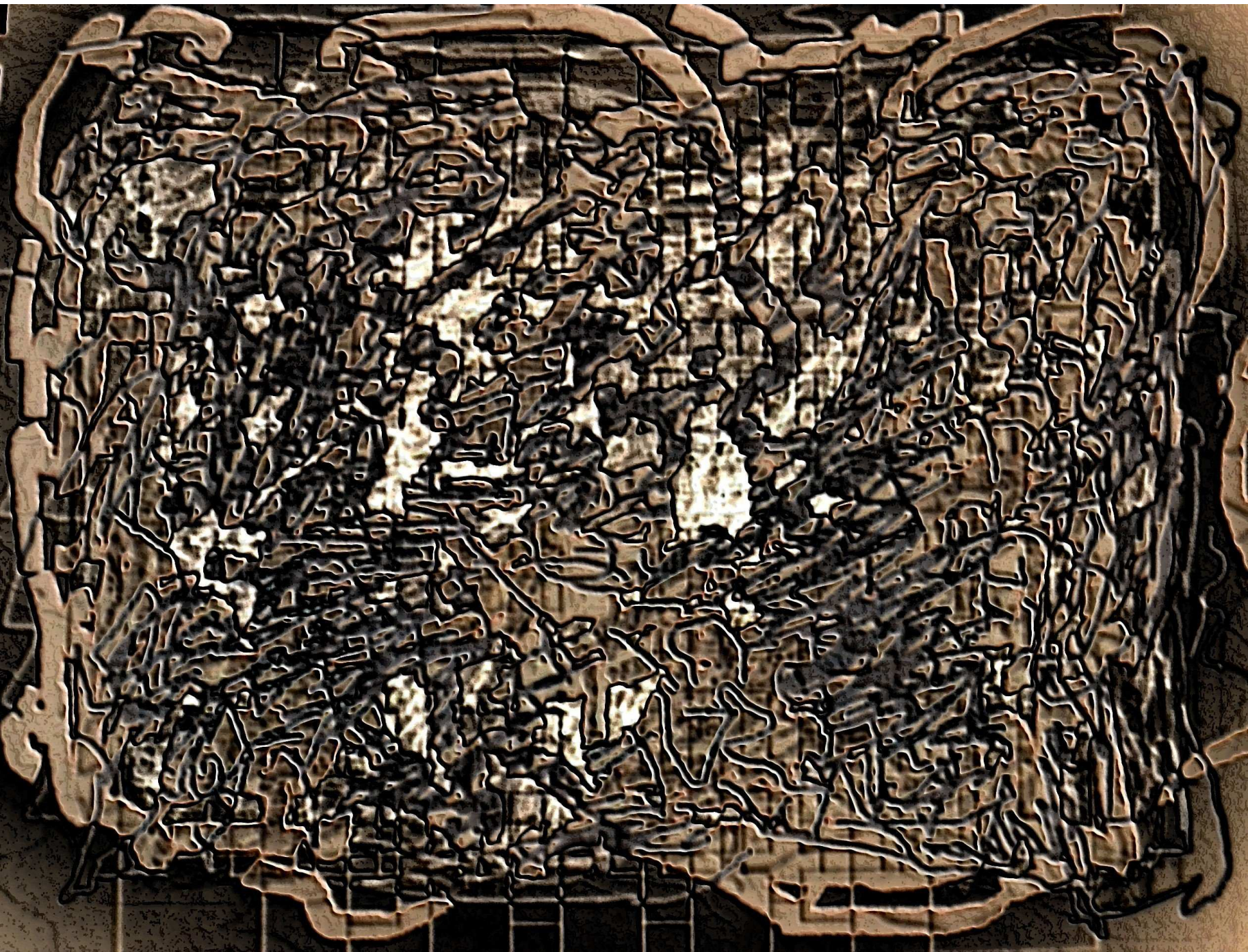


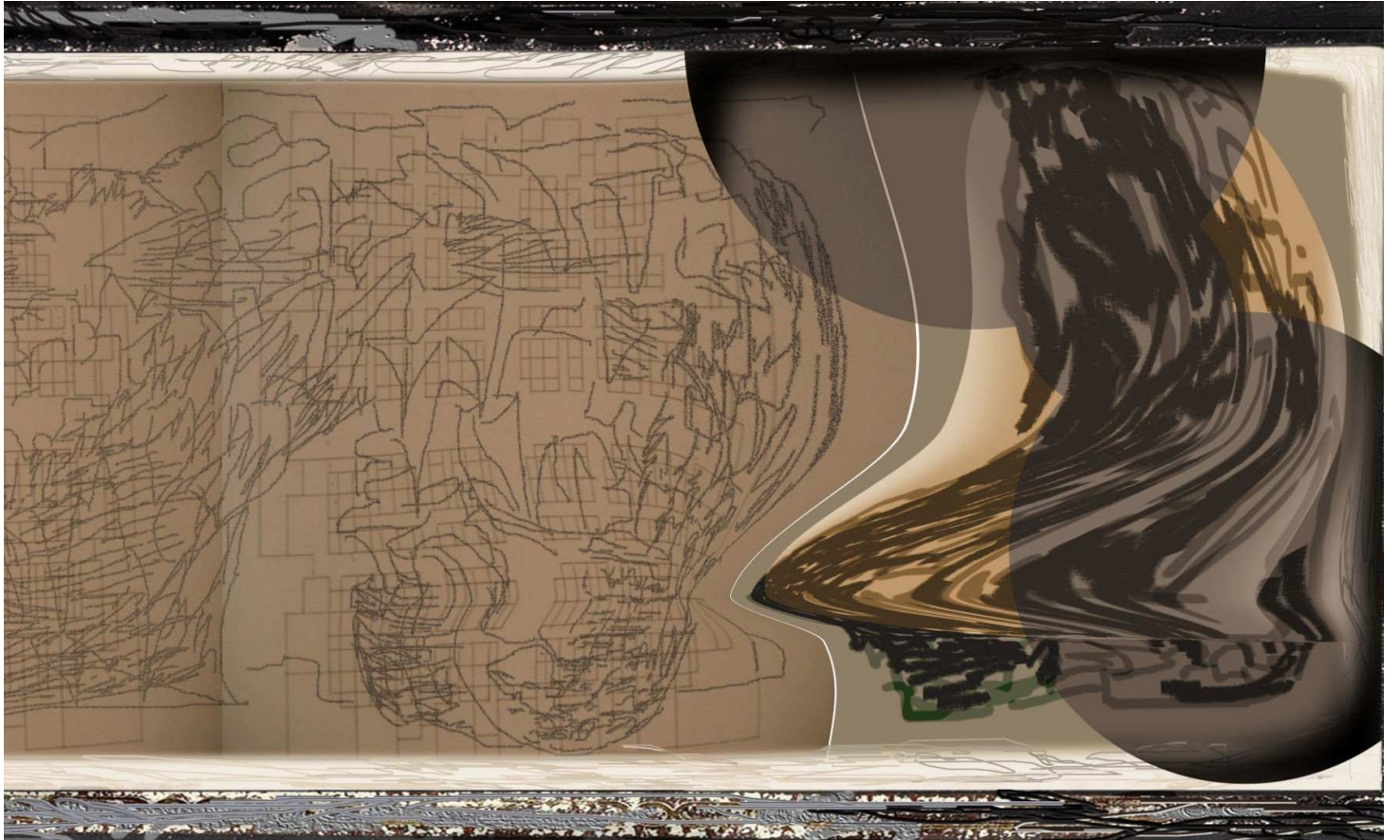












Krater Crater: see video: curved surface and conflux vanishing point like dorjee to wheel

Levels of Morphology Topology Topography

1 Appeiron ; Immanence

2- dialectic

3-syllogism

4Chiasmus

5discourse polyphonic polymorphic



